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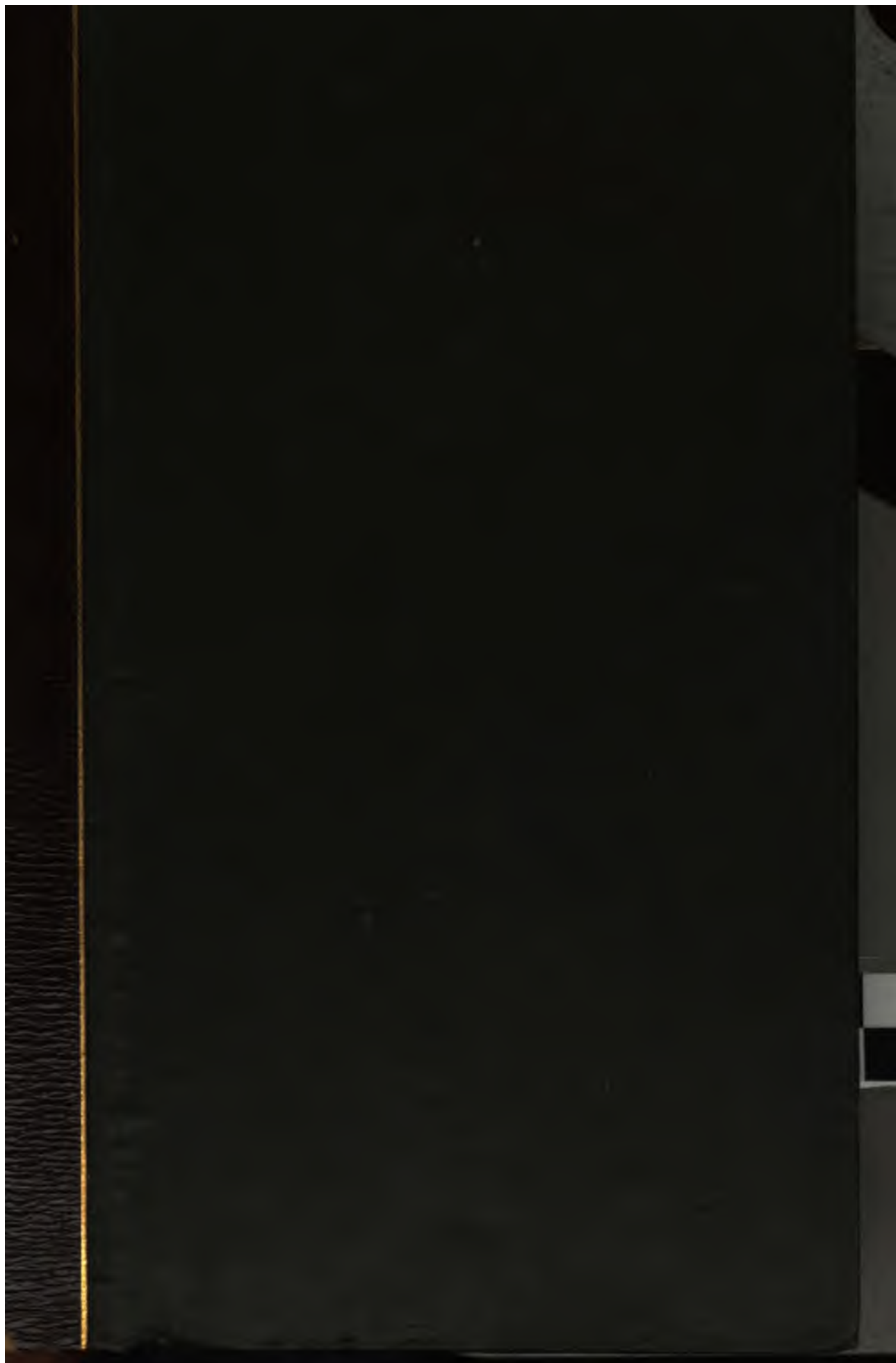
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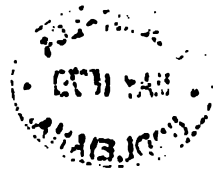




THE ETCHED WORK  
OF  
REMBRANDT VAN RHYN



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A  
DESCRIPTIVE CATALOGUE  
OF THE  
ETCHED WORK  
OF  
REMBRANDT VAN RHYN

BY  
CHARLES HENRY MIDDLETON, B.A.



LONDON  
JOHN MURRAY, ALBEMARLE STREET  
1878

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*By the same Author.*

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copies may be obtained.

TO

*SIR WILLIAM R. DRAKE*

CHAIRMAN

AND THE MEMBERS OF

*THE BURLINGTON FINE ARTS CLUB*

THIS VOLUME IS INSCRIBED





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### *Errata.*

Page xxv, line 15, *for* 'the commencement of the sixteenth century' *read* 'the latter part of the fifteenth.'

NOTE.—An error has been made in transcribing my notes for the press, and not until too late did I discover the omission of a passage relating to the work of Schongauer and of the Master of 1480.

Page xxvii, line 9 from the end, *for* 'Menecken,' *read* 'Meckenen.'

„ xxxiii, line 10 from the end, *for* 'as so thoroughly,' *read* 'are so thoroughly.'

„ 47, line 15, *for* 'point' *read* 'print.'

„ 179, line 10 from the end, *for* 'Hard,' *read* 'Haid.'

„ 201, line 22, *for* 'De Non,' *read* 'Denon.'



## INTRODUCTION.

**I**T is mainly for the guidance of the student that this descriptive catalogue of the etched works of Rembrandt is designed. I have no desire to disparage the labours of those who have preceded me, but having for some five-and-twenty years been an earnest admirer of these works of the great Dutch master, and having acquainted myself with the well-known catalogues of Gersaint, Daulby, Bartsch, Wilson, and Charles Blanc, I have long been of opinion that there is room for another which, while it presents an accurate account of the various States in which these etched works exist, shall form an index to the larger public collections, and by a careful re-arrangement shall give a clearer view of Rembrandt's work as a whole and convey an idea of the order in which the several prints were executed. How far I have succeeded in my endeavour to produce a volume which shall fulfil these requirements I must leave my readers to decide. To qualify myself for the task, I have visited and catalogued all the public collections to which reference is made ; I have, through the kindness of the owners, been able to examine and make my notes upon many rich and extensive private collections both in England and on the Continent, and, favoured by those to whom they were entrusted, have seen and recorded the greater part of those prints which during the last few years have been dispersed. That my work may be the more complete, I have sought out the numerous existing copies, whether earlier or more recent ; and, to escape the error of discarding an authen-

tic print or accepting a spurious one, have with equal care studied the technic, and already partly compiled the catalogue of those etchers who, living in Rembrandt's day, and to a greater or less extent following his manner, are classed as of his 'School.' If to this I add that much time has been devoted to what may be termed the literature of Rembrandt, it is that the student and the amateur may feel assured that they are not asked to accept crude ideas or imperfect generalisations, but that there is placed before them a volume which, whatever its demerits, has not been hastily put together, but is the result of long and patient investigation. For much valuable assistance in my work I must here express my acknowledgments. To George W. Reid, Esq., Keeper of the Prints in the British Museum, my thanks are especially due ; probably no one living, either here or abroad, possesses a more extensive knowledge of prints ; and few I think can be credited with the same unerring judgment in estimating their relative condition and value. I have had frequent occasion to consult him, and have found him, as indeed all the officials in the Print Room, ever ready to afford me assistance. Among others to whom I am under obligation are the Vicomte Delaborde and Mons. George Duplessis of Paris, Professor Colvin of Cambridge, Mr. De Vries of Amsterdam, Mr. Scholten of Haarlem, and the late Mons. De Brou, librarian to the Duc D'Arenberg of Brussels. I have also to thank Dr. Thausing and Herr Schestag of Vienna for their communications respecting the Rembrandt etchings in their charge, and other gentlemen whose collections have been opened to me, or whose ready aid has always been so willingly afforded.

The chief object of a catalogue is to furnish a reliable index to the works of which it treats ; it is accuracy not elegance of diction that is desirable. The amateur whose well-directed taste leads him to look for excellence alone may think the time misused that is devoted to the task of recording minute and, in his sense, utterly unimportant peculiarities or

variations. It is not the rarity of a particular impression or the consciousness of its possession, but its perfectness and beauty that give him pleasure ; and he very rightly prefers the later and more frequent, if in its true and intrinsic value it is preferable to the earlier and the costlier one. But how has he acquired the discrimination which enables him to decide which is the better and more desirable impression ? I do not hesitate to say that true artistic perception is rarely intuitive ; it is only as a rule attained by the long and careful education of special faculties, and often lamentably fails in cases where we should have expected to find it in perfection.

The student who would really command a knowledge of his subject must be content to descend to particulars, must train his eye to remark distinctions and differences which, if sometimes minute, are sometimes important ; must learn what to admire, and be able to fix the standard by which he decides. To acquire this power unaided is no easy task, and he who attempts to impart it should make it his first endeavour to be exact.

In the following work I have endeavoured to be as concise as possible, to use the fewest terms, and those always in the same sense. Special attention has been given to the measurement of the prints, use being made of English inches and tenths and French millemetres, and where, as is not unfrequently the case, impressions from the same plate are found slightly to vary in dimensions, the measures are from that which shows fewest marks of irregularity and is in the most satisfactory condition. The signature and date have also been very carefully recorded ; sometimes concealed beneath or confused with the shading, or lightly engraved, they are not always easily decipherable, but, with the able assistance of Mr. W. M. Scott of the Print Department in the British Museum, I feel assured that they are in all cases given correctly and may be relied upon. The 'states'<sup>1</sup> have been most

<sup>1</sup> Much has been said and written respecting 'states.' Our use of the word

carefully worked out, though only those variations are noticed which are necessary for definition or are least likely to be mistaken; and after each impression or state is added the initial letter of one or more of six large and important collections in which it may be found. These are the collections in the Print Room of the British Museum (BM.); in the Fitzwilliam Museum at Cambridge (C.); in the Taylor Institute at Oxford (O.); the Bibliothèque Nationale at Paris (P.); the Trippenhuis at Amsterdam (A.); and the Teyler Museum at Haarlem (H.). I regret that the Bibliothèque Royale at Brussels was closed at the time of my visit, and that I have not yet had the opportunity of inspecting the collections in the Hofbibliothek and the Albertina at Vienna.

Notice is next taken of the earlier copies of each several print, whether in the same direction or in reverse. The authorship of these cannot always easily be determined. Where, therefore, a name is given which does not appear upon the plate, it must be understood to rest in nearly every case upon my responsibility alone; and wherever there might

or its corresponding term '*Etat*' is comparatively recent. It occurs once or twice in Bartsch, but there implies not what we now mean by a 'state,' but the condition to which a varnished plate has been brought by some process which is described; when difference of technic, etc. in a worked plate is recorded the word made use of is '*épreuve*.' Wilson's term is 'impression.' M. Charles Blanc, in 1858, applied the word as it appears in this volume, and though its suitability has occasionally been questioned, the advantages of continuing it exceed, I think, the objections that have been raised. He explains that by his word '*remarques*' he designates the peculiarities occurring in certain impressions of a plate, and not in others, which serve to distinguish priority, and so establish a State. As any other definition founded on the nature of such variation, or the lapse of time between the moments of their execution, must to a greater or less extent be arbitrary, I have thought well to retain this simple and comprehensive term 'State,' to imply the order established by certain distinctive marks in which an impression, or set of impressions, were drawn off the plate. That a higher commercial value attaches to an earlier State is an inevitable result, which, however, need not concern us; that, *as a rule*, the earlier State is in Rembrandt's etchings by far the finer impression is a well-established fact, which I cannot too strongly impress upon the student. And if my theory is correct—and I claim for it that it is founded on a wide basis of observation,—just in proportion as we descend the scale and arrive at later States is, in perhaps nine out of ten cases, the obliteration of Rembrandt's own work.

For remarks on 'States,' the student may consult Link and Naumann and Nagler, all referred to in Dr. Willshire's delightful volumes on the *Study and Collection of Ancient Prints*, Bibl. xli.

be even the remotest possibility of such copies deceiving or misleading the student, the measurement, or some distinctive variation, is recorded by which they may be known. Of the later ones, reference is made to the copies and reproductions which appear in M. Charles Blanc's two superb 4to vols., and some few others are noted, but for obvious reasons it is not desirable to direct attention to the variations which distinguish them; many are so ably executed that they are almost absolute facsimiles so far as technic is concerned. I do not know that the plates will be destroyed; and if at some future time the minute differences were corrected and impressions taken on old paper, or paper prepared for the purpose, even the most skilful connoisseurs might be deceived.<sup>1</sup>

Finally, when the subject has required it, notes critical and otherwise are added.

The illustrations at the end of the volume are referred to in the text; executed as best they might be with pencil or pen, to be again reproduced on lithographic tracing paper and from that transferred to stone, they make no pretence to artistic quality, but are simply meant to show some special variation or peculiarity perhaps not so easily described in words.

But that which gives to this Catalogue its greatest claim to originality is the chronological arrangement which I have thought it expedient to adopt. The idea is not a new one; Vosmaer, in 1867, pointed out the way, and at the end of his book has given a carefully arranged table, not of the etchings alone, but also of the paintings and drawings attributed to the master. I have not followed his table, but have worked independently, and, as will be seen, have occasionally dis-

<sup>1</sup> I would suggest to collectors not only the expediency of marking their prints—it can be done without in the least degree marring the beauty of the impression—but of instituting some kind of register of the more rare and precious ones, which, however, to be of value, must be excessively exact and conscientiously executed.

agreed with him as to the position assigned to certain prints. Since I commenced it, the Exhibition of Rembrandt's Etchings in the Gallery of the Burlington Fine Arts Club has been held, and an opportunity such as I could hardly have hoped for was afforded of testing the accuracy and correcting the errors of my Tables. In the early part of 1877 a member of the club requested me to furnish a list of the etchings of Rembrandt, arranged in the assumed order of their execution, for the use of the sub-committee; soon after, being invited to join that committee, as the selected prints were received and framed, they were placed in my own order upon the walls. The advantage of being thus able to see them side by side cannot be overestimated; opinions were elicited and alterations suggested; the prints were again and again rehung; and though, finally, some were allowed to remain for exhibition which I myself would not have accepted, and dates assigned which I have not hesitated to correct, the general result was most satisfactory; and I am glad to express my obligations to the experienced connoisseurs with whom I was associated for valuable hints and criticisms which have afforded me no small assistance in this part of my task.

The reasons which have led me to determine on some form of chronological arrangement for the prints described in this Catalogue will, I feel convinced, at once commend themselves to the student and the amateur.

In examining a collection of Rembrandt etchings, there are certain salient points which must at once attract attention and arouse inquiry; assuming it to be arranged as every public and private collection has been arranged hitherto, prints will be found in close juxtaposition which present so many singular and unexpected variations in both manner and technic, that the observer will naturally be inclined to doubt how far they can properly be attributed to the same hand. Let him open, for instance, a large volume or solander containing what are known as the Scriptural subjects; if the

series is complete, the prints will follow in this order : *Adam and Eve in Paradise ; Abraham entertaining the Angels ; Abraham sending away Hagar ; Abraham conversing with Isaac ; Abraham's Sacrifice ; Four Prints from a Spanish Book ; Joseph telling his Dreams ; and Jacob lamenting the Supposed Death of Joseph ;* eight prints, differing so materially in both treatment and technic, that it is evident that, without some further explanation, one or more must at once be rejected. A like difficulty will recur again and again ; and it is not too much to say that a complete acquaintance with the several prints, if gained without any regard being paid to their dates, will leave the student with a most indistinct idea of what the nature of Rembrandt's etched work really is, and certainly will have afforded him no data on which he can found his observations on Rembrandt's other works with the pencil and the brush. But let the collection be arranged in a chronological order, and his studies will direct him to a definite end ; he will find that, widely as the etchings differ from the drawings and the paintings of the master, he is gaining knowledge through them which will be of infinite value ; he will take this knowledge with him when he enters the galleries or inspects the portfolios in which Rembrandt's other creations are enshrined, and he will discover that the variation in manner is equally apparent and in a like direction ; he will see that the earliest works in all kinds are more finely finished. There is in the first period a certain delicate and careful handling, or in the hasty sketches a less formed character ; later on he will perceive that the technic becomes more decided, broader and bolder, according to the subject, and towards the end the point is used daringly, and the brush is broader and more heavily charged with colour ; that the manner in drawing, etching, and painting has equally an earlier, middle, and later style ; and he learns that a thorough acquaintance with one is an important step towards a knowledge of the others. The student will not rest here, but turning his attention to



what is called 'the School of Rembrandt,' will gain a further source of interest and pleasure ; his careful observations will enable him to form reliable and sound opinions, and as he progresses he will be able the better to appreciate the value and decide on the authenticity of the great master's work. The growing breadth of design and treatment in the *Lesson in Anatomy*, the *Night Watch*, and the *Syndics*, is as marked and real as it is in the superb etchings of the *Angel appearing to the Shepherds*, the *Hundred Guilder*, and the *St. Francis* ; the variation in manner is equally marked ; we hardly need to ask their dates, or inquire into their difference in time.

That I have not entirely followed the chronological arrangement, but have broken up the series into four classes, is due partly to a desire to consult the convenience of amateurs who require a catalogue whose arrangement shall be easily mastered, and by which their prints shall be readily indexed, and partly because I believe that a modification of the system will prove more instructive to students than would a rigid adherence to a chronological order.

An artist's manner necessarily varies to some extent with the nature of his subject ; the resemblances in technic between a landscape, a portrait, a more elaborate composition, and a rude hasty sketch, executed at about the same time, are not always so apparent as to be at once recognised ; and I have ventured to think that a better knowledge will be gained of Rembrandt's powers of design and composition, a clearer conception will be formed of the gradual variation in his manner and his treatment, if the different groups are in the first instance studied apart, and we view in their proper order the several examples each class affords, comparing landscape with landscape and portrait with portrait, etc., and afterwards proceed to examine each print as but one in a single series comprising the whole of his etched work.

It was while I was engaged in arranging the etchings of Rembrandt in the order of their execution that I became

aware of a fact regarding the use of the monogram RH., which had certainly never been suspected before; yet it is so simple when known that it has already met with general acceptance. It is singular that, until the time of Vosmaer, all who have written upon Rembrandt have agreed to misread this signature, assuming it to be composed of the first and last letters of Rembrandt's name, R—t, instead of seeing in it a monogram composed of the first letters of his proper designation during his father's lifetime, Rembrandt Harmanszoon, RH. It has been read by Bartsch, and every catalogue since his day, as R—t; it has been so read by Weigel, Nagler and a host of others, including every English, German, and French writer, except the most recent; and although Vosmaer corrects the error, his correction has been generally overlooked; while even he, as is shown in his chronological table, has not perceived the fact, which I was the first to recognise, *that the use of this monogram is confined entirely to Rembrandt's earliest etchings, and does not appear upon any one of them later than 1632.* The conclusion is an important one, and may, I believe, be carried still further, and form a factor in the evidence regarding the authenticity of Rembrandt's other works. I do not say that the presence of the RH with a later date is fatal to the painting or drawing on which it may be placed, but it should lead us to question the inferior parts of such work, and certainly doubt the correctness of the inscription.<sup>1</sup>

It is frequently asserted that a large number of the prints which have been hitherto accepted as the work of Rembrandt, and which are here catalogued, are not by his hand. This raises an important question only to be satisfactorily answered by a careful scrutiny of each doubtful print in its various states, and by an equally careful investigation into

<sup>1</sup> For further notes upon the monogram and on the use of the Van Rijn, see Bibl. xxxi.; the argument is too long to be inserted here.

the arguments of those who believe they see in it the technic of a pupil or an assistant. It has been said that Rembrandt, in his earlier days especially, was so fully occupied, that he could not possibly have executed all the etchings which bear his name ; but this is to assume that a much longer time was required for the completion of at least three-fourths of the minor prints than we are disposed to allow. Those executed prior to 1633 were mostly mere sketches, essays with the point, studies of expression or feature, plates taken up probably as much to gain freedom of hand and readiness of manipulation as for any more serious purpose ; they are unequal in merit and varied in technic, a few only presenting signs of elaboration, but mostly evidences of rapid work combined with an almost careless indifference as to result. There is a well-known anecdote regarding a much later print, known as *Six's Bridge* (No. 313), to the effect that it was commenced and finished while a dilatory servant went to the village for the mustard ; even if this tale is not accepted as true, it at least proves that Rembrandt was known to be a very rapid workman, and we ourselves cannot but feel that in many of his smaller prints the execution almost kept pace with the thoughts they embodied. Apparently, a more conclusive argument is that drawn from the evidence of Sandrart and Houbraken, to which, in the 'Life of Rembrandt,' I shall again refer. Their testimony may be accepted so far as this, that Rembrandt had pupils of whose assistance he at times availed himself ; and while, as I shall afterwards show (page 13 and No. 224), he could have reaped little or no profit by their engraving, there can be no doubt that he accepted assistance in filling in the less important parts of his pictures and of some few of his larger etchings. In regard to paintings, he only followed what was, and still is, a common practice ; no one supposes, for instance, that Rubens filled entirely with his own hand the large canvases ordered by princes, church dignitaries, and others. Among the letters of

Albrecht Dürer is one to Jacob Heller, a rich merchant of Frankfurt, who had given a commission for a triptych. In this he assures him that of the central compartment 'no one shall paint a stroke but himself,' clearly implying that he will not hesitate to employ extraneous aid in executing the minor figures.<sup>1</sup>

Engravers, sculptors, and workers in metal have all employed the help of others, and it can be no discredit to Rembrandt that he did so in his etchings as well as in his larger works; and yet one cannot but regret that he should have allowed other hands than his own to appear upon his plates. Etching, as Hamerton has rightly expressed it, is a personal art, every touch has its character, and it is unfortunate that less skilful technic than that of the master should mar the beauty of compositions, than which no finer could be conceived; that the first plate of the *Descent from the Cross* should have been ruined in the acid is a loss for which the repetition of the subject, full of coarse and inferior work, is insufficient compensation; that others should have been permitted to touch the copper of the *Ecce Homo* is a grievous drawback to a print which has always deservedly met with the warmest encomiums.

But it is not only in the larger and more elaborate prints that pupil or assistant work appears, at times so distinctive that we can with tolerable certainty assign it to its author, at others showing so little character that it might have been executed by any one who could handle a needle or a graver; there are many smaller prints known as 'Rembrandts' full of inferior technic or wanting in all those qualities which we expect to find. How do we account for them—must they be entirely discarded? There is a certain grand simplicity in cutting the Gordian knot, and, while we repudiate, distribute them almost at hazard among 'the Rembrandt School;'

<sup>1</sup> *History of the Life of Albrecht Dürer*, by Mrs. Charles Heaton, p. 210.

but the student is bound by stricter rules, must exercise caution in rejecting prints which have been universally accepted, and be prepared with proof in support of his conclusions if he assigns them to another.

It has been constantly and confidently asserted that Rembrandt continually altered his plates, working up and producing new States. The charge, usually combined with an accusation of avarice and dishonesty, would seem to be established by the numerous States in which some of his plates appear, and has now come to be regarded generally as an accepted fact, to which our explanations must be fitted. But the conclusion at which I have arrived is in entire contradiction to this usually received opinion. *Rembrandt very rarely altered his plates*; when he did so, it was solely for an artistic or other such intent; he corrected an obvious error, supplied an unintentional omission, or added that which he knew was an almost necessary improvement; alteration for the mere sake of alteration, still more, alteration through greed of profit, was entirely foreign to his habit; and whenever a change is effected which does not recommend itself to us, and is unworthy of his genius, I do not hesitate to affirm that an inferior hand has wrought upon the plate.

For proof of alteration by Rembrandt's own hand we may take the *Portrait of Jan Six*, No. 159, in its Three States. We see first the removal of an error in design, next is the correction of a mistake in the inscription, and no other very evident technical variation beyond what might perhaps have resulted from the printing. Again, there is the print called the *Large Presentation in the Temple*, No. 208; the variations which constitute the 2nd State are a decided improvement; the deeper shading on parts of the central group heightens the effect and corrects the too great uniformity of tone. In the beautiful landscape known as the *Three Cottages*, No. 325, and in the *Portrait of Ephraim*

*Bonus*, No. 158, the high lights which formed too strong a contrast in the 1st States are lowered with excellent and masterly effect. While for evidences of alteration with which Rembrandt could have had nothing to do, remark not only the heavy burin work which disfigures the commoner impressions of the earlier prints, but also the senseless variations and harsh rework on those of a later time. It can surely never be assumed that the hand which had created the portrait of Lutma could so far forget its cunning as to produce the changes which mark the 2nd State—that the master himself introduced that meaningless window, and the weak shading which surrounds it, and the carefully engraved inscription below; nor are we willing to believe that he who had conceived the grandeur and sublimity of the *Three Crosses* could, in reworking the worn-out plate, be so little conscious of its original merit as to obliterate, conceal, or mar every excellence it had possessed. The more earnestly we strive to understand and fathom the surpassing genius of the master, the more will the conviction force itself upon us, that these injured later States were not his own, but were the handiwork of others who could neither imitate his technic nor appreciate his powers.

A great part of the earlier and minor work of Rembrandt was in pure etching or in drypoint of the simplest character; only with a few of the lesser plates could he have had any other object than an experimental one, or to attain skill in manipulation. Carelessly executed, or injured with the acid, the copper was sent back to the beaters to be prepared for fresh work, or, as must often have been the case, was thrown aside unheeded, to be taken possession of by a pupil, and by him completed or varied, parts reworked and deeply shaded, or backgrounds introduced; perhaps all this done as practice under the direction of the master, and printed from at the time only that the results might be observed. That in after days Rembrandt's own proofs

of these plates or the impressions produced later on should be highly prized does not affect our argument. Instances are not uncommon of early work, hastily executed, regarded by the master himself as hardly worthy to be retained, given perhaps, as were David Cox's sketches, to his pupils as their lesson proceeded, to be by them practised upon, or kept untouched as memoria of his teaching, and not until after days be eagerly sought after or lovingly preserved.

The presence of the variations which disfigure Rembrandt's later plates must be differently accounted for. We know that towards the close of his career, he, like too many of the sons of genius, fell into irreparable difficulties. The bankruptcy which overtook him, however it may be explained, caused the dispersion of the extensive collections which he had for years been accumulating. The inventory of his sale, though clearly far from complete, is sufficient to show that few, if any, of the contents of his studio and of his dwelling were left to him. The plates on which he had wrought were not likely to be forgotten, and, though no mention is made of them, they too would be sold: passing into other hands, the time was not far distant when they would be available; and that which we know happened long afterwards, when 'la veuve Jean,' the widow of the Paris printseller, employed alien hands to rework the Rembrandt plates which had come into her possession, was only a repetition of what had taken place before. No sooner did the day arrive when Rembrandt's opposition could no longer be feared, when from failing health he was unable to protest, or it may be when he was not living to claim his copyright, than these plates were reworked and varied, and impressions taken to reward some unprincipled dealer by their ready sale.

And while thus expressing myself, a significant fact occurs to me which should not be overlooked. An amateur

of Rembrandt's own time, P. Mariette, has written his own name on many of the prints which entered his collection, and with his name has given a date, never I believe earlier than 1667: now for six years at least before this date Rembrandt had ceased to etch, and during those six years his life is so clouded in obscurity that the dates on a few pictures and the evidence afforded by the public registers are the only proofs that he was alive. Can it be that these latest impressions were then entering the market, and that Mariette, anxious to attest the originality of the earlier ones which with such judgment and discrimination he had acquired, chose to pen an inscription which should distinguish them? It has been asserted that he never put his name upon an inferior impression; I have certainly never found his authentic signature upon an impression from a reworked plate.<sup>1</sup> This at least shows that he thought them unworthy of his collection, if it does not point to his knowledge of the fraud that even then was being practised.

The conclusion then to which I have come, and to which I do not hesitate to commit myself, is this—that while Rembrandt himself in his earlier time entrusted parts of the larger prints to students and assistants, he only allowed his minor plates to fall into their hands from utter carelessness, or that they might be used for practice; and that the much more important variations which were introduced into the prints of his later time were the result of fraud which he possibly had no means of preventing even if he knew of its commission. Is it possible to conceive a more melancholy exhibition than would be one of the later States alone? Like the study of a palimpsest, their interest would lie principally in the attempt to discover the technic of the master under the inferior work by which it is concealed.

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<sup>1</sup> There are both bad prints and copies bearing this name, but a careful examination has convinced me that the signature is forged.



Much has been both said and written upon Rembrandt's method and the manner in which he worked upon his plate. Thus Wilson speaks, 'His object being more to paint than to engrave, he never followed the rules of ordinary engravers, but . . . sometimes mingled . . . such complicated work as to render it next to impossible to discover its nature;' and again tells of 'Rembrandt's peculiar method of spreading the ink upon his plates, and then wiping away those portions where light was intended to appear;' and suggests that he may have derived hints from the then newly invented process of mezzotint. During the forty years that have elapsed since Wilson wrote, the art of etching has not only been extensively practised, but has become so far popularised by such valuable and exhaustive treatises as those of Hamerton (Bibl. xxii.-iii.), Lalanne (Bibl. xxviii.), and others, that we can speak with much more certainty as to Rembrandt's method and practice; and though special technical knowledge would be required for any exhaustive discussion of his work, we may without it understand and accept the decision which Hamerton in one terse sentence has expressed, that Rembrandt's success as an etcher is due 'to no peculiarity of method, but to a surpassing excellence of skill.' The transparency of the shadows in such prints as the *Sylvius* (in an oval *1st State*, No. 155), in the *Hundred Guilder*, and the *Old Haring* is mysterious, not because the process by which it is attained is unknown, but because the ablest etchers have not yet equalled it. Rembrandt was a perfect master with the drypoint, and some of his finest prints are brought up to their beautiful effects by being entirely worked on with that instrument. Nos. 191, 327, 328 may be quoted as examples; but it was not until his middle and later time that he allowed the ridge of copper, created by the tool, to remain upon his plates, and trusted for result to the rich velvety 'burr' which was in this way produced. It would be wrong to say that in every case the presence of this burr is an absolute success, but in most of

his prints in which it appears it has a painting effect of the most exquisite character.

It is not then to any critical remarks on Rembrandt's general eminence as an etcher, or upon the method of his technic, that I would devote the remaining pages of this Introduction, but to a few notes, necessarily brief and imperfect, upon his use and command of burr in producing transparent shadow, and upon what is a very important part of his character as an artist—his ideas of composition.

The origin of etching, using the term in its general sense as including both the acid and the drypoint, has been assumed by both the German and Italian schools. Without attempting to decide between their conflicting claims, it is sufficient to know that we have no very satisfactory evidence of its use in producing plates for printing before the commencement of the sixteenth century, when it was practised, though but to a limited extent. Marc Antonio is believed to have first etched certain of his plates and then finished them with the graver (Bibl. xli. p. 458). The mordant was employed by Dürer, and he, as well as artists of equal or lesser fame, has furnished us with examples of drypoint; but in very few of these are the brilliant effects of burr, that finest expression of the drypoint, apparent. It is seen in the *David Vainqueur de Goliath*, an early composition by Marc Antonio (Bartsch, xiv. 12), where it deepens the folds of the dress; it gives richness to the background in Altdorfer's *Hercule et une Muse* (ib. viii. 51, 28), and in his *Salomon idolâtre* (ib. 43, 4); in the *Mutius Scévola* (ib. 55, 40) burr is left, but not designedly. Very slight burr, arising probably from neglect, is seen in Sebald Beham's *Adam* (ib. 115, 3), and in his copy of Barthold Beham's *Adam and Eve* (ib. 117, 6). In Dürer's works are certainly four etchings finished in drypoint with burr: they are the *Shield with the Death's Head* (ib. vii. 109, 101), where it strengthens the folds of the lady's dress, and the dress itself in the lower left. *The Man of Sorrows with*

*Folded Hands* (Bartsch, vii. 43, 21) exhibits some burr, evidently intentional; it appears only in its richest form in *The Holy Family* (ib. 61, 43), and the *St. Jerome* (ib. 75, 59). These two prints are such superb examples of the effect of burr that we wonder why Dürer should not have again resorted to it: his not having done so can hardly be attributed to any dissatisfaction with the result, but must rather be explained by the circumstances of his life and the necessity which those circumstances entailed upon him of foregoing a phase of his art which was so little remunerative; these highly finished plates must have cost him much labour and time, while really good impressions can only have been very few, so delicate and so evanescent were their beauties; to estimate them properly the student must not content himself with the faded and later impressions, but must examine them in their finest condition; he should see, for instance, the 1st State of the *St. Jerome, before the monogram*, which is preserved in the British Museum, if he would at all appreciate its extraordinary beauty.

These two superb etchings were executed in the year 1518; and from that time the use of the burr seems to have been not only laid aside, but its powers forgotten until it was re-discovered—for it was an actual re-discovery—100 years later by Rembrandt. It is true that etching itself during those long years was but rarely practised; the readier and more lasting work of line engraving was preferred. A list of the artists who worked with the needle from Dürer to Rembrandt presents few names of eminence; and it is, I think, somewhat singular that engravers like De Goudt and Jan Van der Velde, who in their *translations* of the paintings of Elzheimer and De Moleyns sought so earnestly to reproduce the strong contrasts of light and shade with which those painters' work abounds, should not have purposely left the burr upon their plates to deepen their shadows or give transparency to their direct or reflected lights. It is still more remarkable that Rembrandt himself, even at the very outset of his career,

should have made so little use of it ; it is not easy to explain this ; Dürer's two prints above referred to would surely, one would have thought, have shown him the way. There is burr in some of Rembrandt's earliest prints ; it appears occasionally in the first impressions of his sketches—for instance, in Nos. 33 and 34, but it is very limited, and it is doubtful how far its presence is the result of intention : for nine years after he assumed the drypoint, he, as a rule, carefully followed it with the scraper ; is it possible that he had never seen these etchings of the Nürnberg master ? The suggestion sounds improbable when we remember how unsparingly he used his means in procuring the finest drawings and engravings which came within his reach, when we think what a superb collection was exhibited in his sale room, and how unlikely it is that the *chef d'œuvres* of Albrecht Dürer should not have found their way into his portfolios. There is an early etching attributed to Rembrandt—its authenticity is perhaps doubtful, though it bears his name and has always been accepted—in which the figure of the Christ is directly copied from one of Dürer's prints : it is the *Driving out the Money Changers*, No. 198, *Plat. V. fig. 27*. The artist has here exactly reproduced upon his copper, and must have had before him as he drew, a print from Dürer's *Little Passion* on wood ; but it is a curious corroboration of our doubt, that in the long list of drawings and engravings which appears in the inventory, though Van Leyden, Mantegna, Marc Antonio, Cranach, Titian, Michael Angelo, Schoengauer, Menecken, the Carraccis, and others were represented, there is only one entry with Dürer's name ; it is, '*t proportie Boeck van Albert Dürer, houtsnee ;*' a *Book of Proportions of the Human Figure*, hardly the most satisfactory example of the engraver.

The most striking effects of the burr which give such charm to the etchings of Rembrandt do not occur until his middle and later time, and were his own discovery. At first it would seem that he was not himself aware of the power

which lay ready to his hand. There is a beautiful little print, No. 132—a *Portrait of a Young Man*, sitting and turned towards the left. In the earliest impressions of this plate, which is dated 1637, a little burr appears; but it is only in the very finest, such as that which was contributed by Mr. Seymour Haden to the Rembrandt Exhibition of 1877, that we can appreciate the rich effect which the little burr that was suffered to remain confers upon the print. We may be sure that this did not pass unnoticed by the master, for after that time, though at first sparingly and tentatively, he occasionally suffered the burr to remain. We recognise its value in *The Mill*, in the *Long Landscape*, in the larger *Lion Hunt*, and the *Baptism of the Eunuch*; and, as his work progressed, we find it more frequently employed, until he seemed almost to discard his earlier manner, that he might devote himself more and more to this; until, in such prints as the *Three Crosses* and the *Presentation to the People*, in the *Old Haring*, the *St. Francis*, and the *Agony in the Garden*, drypoint appears in its full power and its full perfection.<sup>1</sup>

But the genius of Rembrandt did not descend to his pupils: however carefully they tried to follow, no one of them was able in this even to approach the excellence which had distinguished him. With the exception of Bol, their failure in the management of the burr was complete; and Bol's best works are wanting in those subtle gradations of light and shade which give such charm to the later etchings. Of the others it is hardly necessary to speak; Philip Koninck, if certain doubtful and unsigned landscapes may be attributed to him, used the drypoint in Rembrandt's manner, as also did Willem de Poorter, and possibly Eeckhout, and one or

<sup>1</sup> 'It has been said that Rembrandt, being struck with the new process of mezzotint, intended to imitate its effects by his own methods, e.g. such as leaving in relief upon the plate black burr and inky layers, by means of which he could give a velvety character to the shadows, and obtain those delicate half-tints which mezzotinto work had the power of producing.' (Bibl. xli. p. 488, 1st ed.) Against this opinion, only stated, not upheld, by Dr. Willshire, it is sufficient answer that no true example of mezzotint is found among Rembrandt's works.

two others ; but they could in this only claim the very smallest measure of success, and with them the art again was lost ; and although a host of etchers of that day have left us works of highest excellence, none took Rembrandt as their model, or used the drypoint as he had done. And as 130 years passed away from Dürer's *St. Jerome* to Rembrandt's 'unfinished print,' so did another 130 years pass before even the slightest attempt was made to obtain the brilliant effects which the skilful use of drypoint in Rembrandt's hands commanded. Benjamin Wilson, in 1773, and Andrew Geddes, a much better artist, in 1779, imitated what was called the style of Rembrandt, but the result was not satisfactory ; and even now when a gallery could be filled with modern work, some of it of a very high quality, Rembrandt in his peculiar domain is unrivalled. No doubt one reason is that so few great artists have assumed the etching needle ; the instances are numerous in which a certain measure of success can be attained even by an inferior hand, and what is really indifferent work will have a telling effect ; but a power to produce vivid contrasts of light and shade, manual dexterity and freedom of touch, are not enough without a higher artistic perception : the etcher must be much more than an etcher if he would rise above mediocrity.

But it is not alone that the technic of Rembrandt deserves our careful study and its results win our admiration ; his originality of composition and his powers of expression have combined to place him in the forefront of the ranks of art. Rembrandt was no obscure Dutch painter whose work was confined to one style and manner, and who having passed away may be forgotten : he was the founder of a school which he not only elevated to the highest point of which it was capable, but to which he gave ideas and aspirations which have resulted in the formation of our English school ; and a knowledge of his manner and com-

position, and an insight into the peculiar bent of his genius, are a grand foundation for a study of the work of other masters. In the earliest days of painting in Europe we observe that the subjects chosen were mainly devotional; mythological and historic scenes were introduced but sparingly. As a rule, a religious element pervades the works of the greatest painters, and the reason for this is not far to seek. The best patrons of early art were kings and nobles, the wealthy merchants or religious corporations, who desired that some picture representing their faith should be represented. Consequently the greatest treasures of the Italian or early German schools were altar-pieces, or were destined to decorate the walls of some ecclesiastical home or shrine; and the subjects chosen recorded a saintly life or an act of faith, or were in some way intended to elevate men's thoughts to a higher conception of holiness or divinity. And thus there grew up certain canons of composition which were at times followed with an obedience which even detracted from their effect. *Ex. gr.* a Holy Family attended by saints and martyrs is depicted. The Blessed Virgin in the centre supports her Divine Son; the group which surrounds them is arranged at a lower level; the main outline of the composition assumes a pyramidal form. Such a scene is often of exquisite proportion and beauty, and attracts us as much by its loveliness as by the devotional sentiment in which it is conceived; the eye is led upwards, and we perceive that the superior elevation accorded to the principal figure is typical of the reverential regard with which she must be approached. The canon thus established, of course with many notable exceptions, became a rule, which was often carried to excess; and lest the idea should be imperfectly conveyed, we frequently find that the chief figure is thrown into artificial relief, and the eye is carried upwards by the introduction of a column or curtain placed down the centre of the picture, while the distance,

if any, is only represented at the sides, and might almost as well have been omitted.

The result is that we look *at* not *into* the picture : everything is to the front, or, as an able critic has expressed it (Bibl. xx.), the composition is *flat*. Now in some few instances Rembrandt adhered to this canon, which had, as I say, much to recommend it—for instance, in the etching of *The Prodigal Son*, No. 201 ; he followed it too in some of his grander compositions, such as *The Descent from the Cross* and the *Ecce Homo*, in both of which the group is arranged in the pyramidal form ; but he very early broke away from these trammels, and introduced a new form of composition, which the writer whom I have referred to happily describes as *concave*. The genius of the Italian and early German school was the genius of Roman Catholicism ; that of the Dutch was the genius of Protestantism ; the objects the new school would represent had undergone a change ; they left the lives of saints and martyrs—there was no longer any desire for lovely spiritual scenes or legendary histories ; they were compelled to draw their inspiration from everyday life, or from the simple teachings of the Bible ; they must reproduce the real and apparent, or what their faith told them were the real and apparent, scenes in the Saviour's life or the sacred histories of old. In this school Rembrandt stood the greatest. When he set himself to compose his picture, he drew what he believed had really occurred, and drew it as he supposed it must have appeared to one who was looking on ; and he sought to group his figures in the manner in which they would naturally be arranged. Thus, in the composition of *Christ healing the Sick*, an earlier or an Italian master would probably have elevated the chief personage above the others, whom he would strive to render so subordinate that the intensest idea of Divinity would be suggested, and by the superior beauty or dignity of the principal figure the thoughts of the spectator would be led



heavenwards. Rembrandt regarded the scene differently ; he gives our Lord but a slight elevation, placing Him not above but in the centre of the group. This was but natural, since His presence was the only reason for the group at all. But, careful to preserve the reality of the scene, the composition is concave ; the Christ is a little away in the middle distance ; those who are attracted to Him are arranged on either hand, while the sides of the design are brought forward towards the front, and, to prevent too exact an uniformity, a few persons only are seen in the foreground at the feet of the Saviour. Could we have imagined a better arrangement ? We look not only *at* but *into* the picture ; yet the chief figure occupies the chiefest place, and all others are subordinate ; and then, lest we should lose the idea of depth, he fills his background with marvellous shadows, into which we peer in the hope that something may yet be seen. A lesser artist would have given lighter and fainter tones to convey the idea of perspective ; he gives us gradations of darkness which we cannot fathom.

Leaving the etchings, turn to his magnificent picture called the *Night Watch*, the glory of Amsterdam, known to us in England by the admirable *translations* of Flameng and Unger. Though the central foreground is filled by the two figures of the captain and his lieutenant, the concave arrangement of the rest is still as marked, and in the original appears far more marked than in the etchings : there is a wonderful depth in the large shadowy hall from which the musketeers are emerging, and out of which one after another seems to come forward, until we cease to count them. Each scene is equally real and actual, each such as might have yesterday occurred, or strong faith assured him did occur. He tells the outward march of the soldiers to their shooting ground, or pictures the concourse that surrounded the Lord, in exactly the same truthful and simple manner, making us, as we look into his picture, feel that one event was as real and actual as

the other ; placing each scene before us, not as a fervid or devotional imagination might depict, but just as he believed a looker-on would see them.

This intense realism is one of the greatest charms in Rembrandt's composition. There is a little etching of his middle period—the *Smaller Resurrection of Lazarus*. How perfectly true it is. The well-known *Large Resurrection* is not to be compared with it ; there Christ appears almost as a necromancer raising the dead by his spells ; it is an early composition, designed before Rembrandt knew his own powers, and in which he followed the accepted canons of religious art. But in the *Little Resurrection*, designed in his later manner, everything is quiet and peaceful ; the Son of Man, the Lord Jesus Christ, has come to His friend's grave : there is no outward semblance of power, no startling evidence of what is more than human ; the devotional or religious idea is not forced upon us, but we feel how thorough and how real it all is, and we know that a single word has raised the dead.

It is urged, perhaps with some truth, that Rembrandt's scenes from Scripture are too realistic, and having no very elevated types before him, he made his figures too coarse and vulgar ; he, in fact, humanised them too much. But can anyone say that devotional sentiment is wanting in the *Hundred Guilder* ? Is the scene less like what we believe it to have been because the forms and faces around are those of his own time, as so thoroughly such as must have been present ? Viewed only for its expression, setting aside for the moment all sense of beauty and perfection of technic, every figure and every face is a study : we hear the piteous accents of entreaty which come from the poor creature who lifts her wasted arms ; we listen to the tale of misery told by the woman who leads forward the infirm old man ; nay, we could almost tell of what malady each has to complain ; and every sorrowful face and figure speaks as much of suffering and of hoped-for relief as do those of the most afflicted who crowd our hospitals.

And then the group to the left, do we need to be informed that some were incredulous and that some derided? They are there: see the well-clad consequential Pharisee to the left; his face is turned from us, but we read his character—he is at present tolerant only because contemptuous.

The glory of Dutch art, in which Rembrandt will for ever stand the master, lies in its naturalness. It was the art of a people who had gained their freedom. The struggle for independence through which they had passed, the resolute character which rendered independence possible, the new political and social conditions on which they had entered, the faith which had rebelled against the ornate, and clung to the puritan form, and the isolation which was the natural outcome of all this, had shattered all earlier traditions of art and created a new influence. Art formed itself into a new school; nay, a new school became inevitable, and those who would lead this art were compelled to originality; they were, so to speak, driven to Nature as their teacher, and they set themselves to learn her lessons. They may have thought less and aimed lower, but they looked more nearly and observed more closely; and they found subjects enough for their imitation even in their own homes and in their circumscribed country; and when their imagination would take them farther, and they left the simple scenes and landscapes which surrounded them, they still had the same desire to express truthfully and naturally. The same temperament was shown in all they did: their fields and trees, their houses, their ships, their wide expanse of sea, were all real, never conventional; they painted cattle to perfection, their flower-pieces would delight a botanist, their official pictures were historical memorials of actual events, their delineations of home or peasant life were reproductions of the life which they or others around them lived; and if graver thoughts inspired them, it was still the same love of what was real and actual that guided their hand—they tried to paint scenes as they appeared. However varied

was the manner of the Dutch painters, their style was in this sense the same—truthfully and to the utmost of their powers they followed Nature and learnt her lessons. And of this style Rembrandt was the leader and the chief ; and that which he so earnestly strove after is seen in all the Dutch school, however little they at first sight appear to have been led by his influence. We see his teaching in the Interiors of Ostade, in the woodland glades of Hobbema, in the wide landscapes of De Koninck, the cattle of Potter, the courtyards of De Hooghe, the seas of Bakhuysen and Vandervelde—the same love of reality pervades them all ; nay, we may go still further, and note how the teaching was followed in our own English School of Art. Our painters of landscape and still life have caught the naturalness of the Dutchmen, and have brought their best powers to picture, not the scenes in which imagination plays the chief part, but those which on every side surround us and form part of our human life. The same love of the actual pervades their work ; and the deeper we search into the excellencies of the school of which the great master was the founder, the more we learn to appreciate the love of the truthful and the actual which ruled his thoughts and entered into his composition and his technic, the more shall we understand and admire the genius which directed the eye and guided the hand of Rembrandt.<sup>1</sup>

<sup>1</sup> For farther remarks on the manner and composition of the Dutch school see Bibl. xx.





## REMBRANDT VAN RHYN.

**T**HE life history of the great master whose etched work forms the subject of this volume, has until the last few years been very imperfectly known ; the information given in the encyclopædias, and even in the more elaborate and careful notices of those who have made his works their special study, being, as a rule, singularly incorrect. He is introduced to us as 'Paul Gerrits,' or 'Paul Rembrandt' van Rhyn ; we are told of his birth near Leydendorp, and his childhood in the mill, in whose dark corners he first learnt the mysteries of shadow ; of his early love of money and of his low and coarse associates ; of his marriage in 1634 with a Ransdorp servant girl ; of the avaricious shifts to which he descended to gratify his miserly propensities ; how he inscribed some prints as from Venice to increase their value, and made trifling alterations in others for the sake of additional profit, meanly retouching the works of his numerous pupils and selling them as his own ; as so infamous that he could combine with his vulgar wife in spreading a report of his death, that their little son, while conscious of the lie, might carry his father's prints into the market and obtain still higher prices. His hours of recreation, according to these veracious biographers, were 'spent among the lowest of the people, whom his pencil delighted to portray, supplying his capricious fancy with its appropriate stimulant, and finding his ideals of the beautiful among the squat and sturdy Dutchmen who were wont to while away

the time amid the congenial flavours of a beerhouse ;' and 'at his death he seems to have shared the humble lot of those with whom he was for the most part associated ; labour and comparative obscurity while living, and at death forgetfulness.'

It is possible, though not worth our while, to trace most of these misstatements to their source ; more interesting is it to learn the true history of the man, and form a just estimate of his character : without this we cannot hope to attain a right appreciation of his work.

The best, in fact the only real biography of Rembrandt that has yet been written, is *Rembrandt, sa Vie et ses Œuvres*, of M. Charles Vosmaer, Bibl. xxxvii. I shall have frequent occasion to refer to this volume ; pleasantly written and full of generous appreciation of the work of others in a field which the author's researches and abilities have made almost his own, it is not only valuable for the information it contains, but because also it is written in full recognition of the fact that we cannot hope to understand the genius of a master like Rembrandt, unless we are familiar with the general features of his life, and can form our estimate of his character.

The first writer who has made mention of Rembrandt was his contemporary Orlers. In a volume issued in 1641, and which is entitled a *Description of the Town of Leyden*, he has given much interesting information regarding the earlier painters and artists who flourished there. His notices previous to the year 1607 are entirely derived, as he himself acknowledges, from the work of Van Mander ; for the rest he has relied on the current reports of the day, or the evidence of the public archives : his information, so far as it goes, may generally be relied upon. The next work in order of time is *Het gulden Cabinet*, by Cornelis Bie. This was published in 1661 ; but the notices of the painters etc. are very short, and, in the case of Rembrandt, add nothing to our knowledge.

Simon von Leeuwen, who in 1672 issued a *Description of the Town of Leyden*, as Orlers had done before him, gives a short account of its artists and men of letters; but a reference to his book clearly shows that he has made use of the work of Orlers, and is not always very reliable. A much more important biography is that of Joachim Sandrart, a man of noble descent, born at Franckfort in 1606, himself an artist and residing at Amsterdam about the years 1638-41. His book, compiled no doubt from the notes of many years, did not appear until much later; the German edition is dated 1675, the Latin edition 1683, i.e. after Rembrandt's death. The nature of his information and his manner of narrating it impress us with an idea of his general accuracy; but in estimating the value to be attached to his remarks upon Rembrandt, we must not overlook the fact, that he makes no reference to any etching or painting executed by him after the year 1640, and that he describes him as a man only capable of producing simple work, who never pictured subjects from poetry or history; thus showing that his personal acquaintance with Rembrandt, and with the results of his pencil, must have been very slight, and had ceased altogether when, sometime previous to 1642, he removed from Amsterdam. Our next authority is Samuel van Hoogstraten, a native of Dordrecht, where he was born in 1627, and at one time a pupil under Rembrandt, whom he styles his 'Second Master.' His work, entitled *Inleyding tot de Hooge school der Schilderkonst*, was issued at Rotterdam in 1678. Although it furnishes us with no biographical details, it is valuable as giving the impressions and opinions respecting Rembrandt, not so much of a contemporary as of a man who for three years was in a position of more or less intimate relationship with him. Fifty years afterwards appeared the work of Arnold Houbraken, a painter and engraver who had been a pupil under Hoogstraten, and had, no doubt, learnt from him many of those little details of Rembrandt's life to which he



has given his own colouring, and which can only be accepted when divested of their palpable errors, and in some instances of their evident untruthfulness. Houbraken was, as Vosmaer humorously remarks, the founder of that school of biographers who write anecdotal histories of artists, making it their principal care to pourtray them as absurdly extravagant, as indulging in the wildest excesses, or condescending to the lowest ill manners.

The scattered notes or more formal statements which appeared after Houbraken's time do not require even a passing reference,—whatever new information they contain is unreliable, whatever we may accept has been better told before,—until some twenty-five years ago, when, to the honour of his countrymen be it said, a thorough investigation was made into Rembrandt's life history. No source of trustworthy evidence was then neglected; contemporary documents have been sought out, the public registers and archives were carefully examined; and now, thanks to the labours of Immerzeel and Scheltema, Eekhoff, Koloff, Thorè (better known under the pseudonym of W. Bürger), and Vosmaer, we may regard the history as complete, or as nearly complete as it is ever likely to be made.

There has been much uncertainty respecting the exact year of Rembrandt's birth. Orlers has placed it in 1606, and in this he is followed by van Leeuwen; others again, among whom is Scheltema, misreading the evidence of Rembrandt's marriage register, have given the date as 1608. The true date is that of Vosmaer, 1607; and this a little consideration will show.

By common consent Rembrandt's birthday is allowed to have been the 15th of July. His marriage, as is proved by the register, took place upon the 22nd of June, 1634; and he then calls himself twenty-six years of age. Scheltema has deducted this twenty-six from 1634, and so arrives at 1608. When Rem-

brandt entered his age in the register, he called himself, as every-one else would have done, not the age he would attain in a month's time, but his age at his last birthday, i.e. on the 15th July, 1633, when he completed his 26th year, and entered upon his 27th: we must therefore deduct the 26 from 1633, not from 1634, to find the actual year; and this gives us 1607. How Orlers' error arose I am unable to suggest; his date 1606 is accepted by Mr. F. Seymour Haden, to whose pamphlet (Bibl. xxi.), the most recent contribution to the literature of Rembrandt, I shall again have occasion to refer, and who adduces in support the evidence of an inscription in Rembrandt's hand upon an early impression of a Portrait, No. 52 in this Catalogue. There are two impressions of this portrait, to which a bust has been added in pencil; and each bears an inscription of the date and Rembrandt's age at the time, 1631 Æ 24 (Plat. I. fig. 3). If we allow the assumption that the portrait in question was taken in the early part of the year 1631, i.e. before the 15th of July, the argument is sufficient, and Orlers' date, 1606, is established; but if we prefer to fix the date of the portrait by the more exact one of the marriage register, and believe it to have been taken in the latter part of that year, the conclusion that Rembrandt was born in 1607 is untouched, and the question may be considered finally at rest.

The grand-parents of Rembrandt, Gerrit Roelofszoon van Rijn and his wife Lijsbeth Hermansdochter, lived in the town of Leyden in a house situate in the Weddesteeg or Wedde Steghe,<sup>1</sup> near the Wittepoort (white gate). To this house Rembrandt's father, Harman Gerritszoon, succeeded, and to this he brought his wife, Neeltje Willemsdochter van Suydtbrouck. It seems that Harman was part-owner of the malt-mill which stood upon the Ramparts, and of certain property in its vicinity, and, as is evident from existing legal documents and from the account given of the family inheritance, divisible among her surviving children on the death of

<sup>1</sup> For a bird's-eye view of the Weddesteeg etc., see Vosmaer, Bibl. xxxvii. p. 10.

Rembrandt's mother, they were, if not rich people, yet in easy circumstances, able and willing to give their seven children a comfortable home and a sufficient education. Of these children Rembrandt was the sixth. The particulars of his early life, as related by Orlers, are probably authentic. From him we learn that the boy was sent to school at Leyden, to learn Latin and be prepared for the Leyden Academy, that, when he grew up, he might be qualified to hold some office, either in the town or in the State. Showing no aptitude for such special study, but evincing a strong natural tendency towards painting and drawing, he was removed from the school and placed, in his twelfth or thirteenth year, with a painter, under whom he might learn the principles of the art. The master chosen was Jacob Isaacssoon van Swanenburch, an artist of very little merit, but a member of an old Leyden family, and who was residing in the same street. With him Rembrandt remained three years, i.e. till about 1622 or 1623.<sup>1</sup>

Van Swanenburch was a better tutor than an artist, for it is on record that during these three years Rembrandt made such progress that his future fame might certainly be predicted; whether any of the rising artist's work is preserved, or could be recognised, must remain uncertain; though I am very strongly inclined to believe that a portrait in pencil of a Leyden student, one John Belldes, is of this time, and is rightly attributed to Rembrandt; though evidently a youthful production, the drawing has high artistic qualities, and more than one competent critic agrees with me in allowing it.<sup>2</sup>

<sup>1</sup> Van Leeuwen, writing in 1672, says that it was Isaac Nicolai van Swanenburch, the father of Jacob Isaacssoon, under whom Rembrandt studied. This is an evident error, for Isaac died in 1614. The same writer, alone among biographers, tells us that Rembrandt and Lievens were both scholars under Joris van Schooten. I have been entirely unable to find any confirmation of this. Van Vliet, one of Rembrandt's earlier pupils, may have studied with Schooten, but it must have been only for a very short time, and after he had been with Rembrandt. One of Van Vliet's best works is an etching, *The Samaritan Woman*, from a design by Schooten, dated 1635.

<sup>2</sup> This admirable drawing is in the collection of William Russell, Esq., and was lent by him for exhibition at the Grosvenor Gallery in the winter of 1877-8.

Leaving Swanenburch in his sixteenth year, Rembrandt was for six months under the tuition of Lastman at Amsterdam. Houbraken adds that he afterwards studied under Jacob Pinas; but no other authority is known for this statement, and his return to Leyden was certainly not later than the end of the year 1623. He remained at home until 1630, not only gaining distinction as a painter, but directing the studies of at least one pupil, Gerrit Douenszoon, who joined him in 1628. In 1630, having already attained a considerable reputation, he removed to Amsterdam.

At first renting an apartment over a shop in the Bloemgracht, a quay situated at the extreme west of the town (Bibl. xxvii. p. 101), he soon afterwards is found occupying a house in Sint Antonie Breedstraat, influenced no doubt in his choice of a residence by its being in the neighbourhood of his friend and former master, Lastman. The exact position of this house is now unknown, the street in which it was situated can never have been an aristocratic one, and we have no reason to suppose that it was a house of more than very moderate dimensions, suited to the earlier requirements of the young artist and sufficient to accommodate his pupils.

The latter part of the year 1632 witnessed the death of Harman, Rembrandt's father; and it is not improbable, from the number of studies and portraits of his mother which appear about this time, that Rembrandt had been at Leyden during some part of his father's illness: her portrait, in widow's dress, an etching upon which Rembrandt for the first time signed his name, discarding the monogram which he had hitherto used, is the memorial of this visit.<sup>1</sup> In 1634 Rembrandt, then in his 27th year, contracted a marriage with a young woman of good family, an heiress, Saskia, the sixth daughter of Rombertus van Ulenburg, or Vijlenburg, of Leeuwarden. He, dying in 1624, had left this his youngest child, now an orphan, to the care of her relatives, among whom was

<sup>1</sup> For notes on Rembrandt's signature see p. xvii. and Bibl. xxxi.

her cousin Aaltje, the wife of Jan Cornelis Sylvius. Here she seems chiefly to have made her home, though the marriage, as was natural, took place from the house of her sister Hiskia, wife of Gerrit van Loo, June 22, 1634.<sup>1</sup>

Whether Rembrandt and his bride began their married life in the Breedstraat, or whether, in anticipation of his altered position, he had removed into a more convenient house, is not very clear. Certain it is that, early in 1636, about eighteen months after his marriage, he was living in the Nieuwe Doel Straat. In 1639 he dates a letter to Huijens from his residence on the Binnen Amstel, a house known as 'the Sugarbakers' (de Suijckerbackerij). In the following year, 1640, his mother died ; and it is not improbable that the prospect of obtaining his one-fourth share of her property led him, in that year, to become the owner of a house situate in the Sint Antonie Breedstraat, the street in which he had originally resided. Here he remained for the next seventeen or eighteen years, and it was here that most of his finest works were executed.

It is by no means unlikely that the somewhat inconsiderate purchase of this house was the first cause of his embarrassments. The documents relating to the transfer are not yet discovered ; but it is a significant fact that thirteen years afterwards, in 1654, we find that the property was heavily mortgaged, and it may be that he had never been able to raise the necessary capital to complete the purchase, but that, with the carelessness too often apparently inseparable from genius, he had allowed the load to accumulate until the

<sup>1</sup> Le 10 juin 1634 il fut noté dans le registre extraordinaire des mariages à Amsterdam, que 'Rembrandt Harmens van Rijn, de Leiden, âgé de 26 ans, demeurant dans la Breedstraat, dont la mère consentira, comparut devant commissaires, ainsi que Saskia van Vijlenburgh, de Leeuwarden, demeurant au Bil(dt) à St. Annenkerck, pour laquelle a comparu Jan Cornelis (Sylvius), prédicateur, comme cousin de la dite Saskia, se proposant de fournir l'inscription légale de la dite Saskia, avant la troisième publication.' L'acte est signé *Rembrandt Harmens. van Rijn*, et porte en marge, 'le consentement de la mère a été apporté, par acte de notaire.' . . . Le mariage fut contracté dans la maison communale et consacré dans l'église paroissiale du Bildt par le ministre Rodolphus Hermanni Luinga Vosmaer, Bibl. xxxvii. p. 130.

fatal day arrived when this with his other liabilities led to his insolvency.

It was to this house in the Breedstraat, not to the one which Rembrandt first occupied, that Sandrart and Houbraken referred in their biographies. Each has told us of the many pupils who flocked to the master, and of the arrangements made for their reception. Sandrart's words are these: 'His house was constantly full of pupils of good family, who paid him 100 florins annually, without counting the advantages which he derived from their painting and engraving, which amounted to two or three thousand florins more, beside what he obtained from his own work.' To this Houbraken adds that the whole upper part of the house was divided into little chambers in which each scholar might work apart. These statements are, to a certain extent, corroborated by other facts. The names of more than thirty pupils have been handed down; and we are told, that when Rembrandt's house in the Breedstraat was sold in 1658, the screens or partitions which formed the *cubicoli* were, with two stoves, allowed to be retained. But by an inexplicable oversight, all other biographers, as well as Vosmaer, generally so accurate, have assumed that Sandrart and Houbraken were speaking of the *first* house which Rembrandt tenanted in the Breedstraat, whereas it is evident, from the confirmation which the sale in 1658 affords, that it was the *second* house in that street of which they wrote—a house into which Rembrandt certainly did not enter until ten years after his arrival in Amsterdam. Neither of these authors was at all aware that the painter had lived in three houses, in different parts of the city, before he became possessed of the one to which they say the pupils flocked, and in which these little chambers were arranged; they are telling of what took place, or was said to have taken place, during some part of the time over which their information extended; that is, while Sandrart was in Amsterdam, and while Hoogstraten, from whose garrulous lips many years

afterwards Houbraken learnt what he repeats, was, a boy hardly yet in his teens, a pupil in Rembrandt's studio. The estimate of his annual receipts and of the very numerous pupils who flocked to him is mere guesswork. The biographer, who had lived in the same town with Rembrandt, and yet makes no mention of the *Night Watch*, is not likely to have been so intimate with the painter in the Breedstraat that he could count his scholars and disclose his income; nor is the evidence at second hand of Houbraken to be accepted without reserve. Besides, who were these pupils? We have the names of all, or nearly all, who made the smallest mark in their profession; they mostly came to the master very young, and though Hoogstraten, with the dignity befitting his seventh decade, told his pupils that he and others were kept apart in Rembrandt's studio that they might 'preserve their individuality,' it is quite as possible that the preservation of discipline had to do with the arrangement. Omitting those who have left neither name nor work, but admitting one or two who are very doubtful, there were with Rembrandt from first to last perhaps thirty-five pupils, and it is not at all clear whether so many as seven of these were with him at any one time. The error in assuming that Sandrart and Houbraken were speaking of Rembrandt's first house in the Breedstraat, and the ready acceptance given to their statements about his pupils and income, are the more unfortunate in that they have led the biographers into still further misconceptions.

Rembrandt's marriage seems to have been on the whole a very fortunate one, and the eight years that followed it were probably the happiest in his life. He had attained considerable reputation, had numerous friends, a pleasant home, and a charming wife, whose fortune added to his own income was sufficient, if wisely spent, to ensure comfort, and even leave a margin for indulgence. An unexpected confirmation of this appears in the reports of an action brought in the court of Friseland, between certain members of Saskia's family.

Feeling themselves aggrieved by a charge of extravagance brought against his wife, Rembrandt declares, perhaps with pardonable exaggeration, that they are richly and superabundantly blessed with temporal goods, for which they cannot be sufficiently grateful to Providence; and he repudiates on Saskia's behalf all charge of covetousness, and asked that by the infliction of a fine those who slandered her should be punished. The frequent fanciful portraits and studies, both of Saskia and himself, seem to illustrate this period of their lives; he represents her always charming, always gaily, and in some instances richly, dressed; while his own figure is clothed in picturesque garb, with velvet hat and drooping feather, as if too joyous and contented to recognise a care.<sup>1</sup>

To this marriage were born four children, three of whom died in their earliest infancy; the fourth, Titus, born Sept. 22, 1641, alone survived. In 1642 Saskia herself died. Among Rembrandt's etchings is a touching little sketch, which, though undated, belongs to this period (Catalogue, No. 150). It represents a sick woman propped up in bed: to this Monsieur Charles Blanc has given the appropriate title of *La Femme de Rembrandt malade*. There can be no doubt as to the likeness; though wasted and prematurely aged with illness, the same character of feature is apparent as in the many other studies of Saskia. From this time a change, slight it may be and perhaps not always definable, comes over Rembrandt's work. Without going so far as to say, with Vosmaer, that this great sorrow is apparent in such compositions as *The Three Trees*, etched in 1645, full of sombre and melancholy sentiment (*le sentiment sombre et melancholique*), there is certainly a graver tone about his work; and in 1648, when he etches his own portrait, he appears in quiet burgher coat and hat, with thoughtful face and knitted brow, instead of in embroidered

<sup>1</sup> For a very interesting chapter on Saskia van Ulenburgh see Bibl. xxxvii. p. 126, etc.



dress and velvet cap set rakishly on one side over his long curly hair, as he had pictured himself ten years before. More reserved, and his habits of life necessarily changed by the loss of his wife, it is clear that he clung to his work with increasing earnestness. The paintings and etchings of this period show with what closeness he must have applied himself; his studio still attracted pupils; and although his occasional wanderings from home, during the eight to ten years which followed, are shown by his landscapes, some of scenes close to the city, such as are the view of *Omval* and the *Obelisk*, others of places a few miles away, as are the *Goldweigher's Field*, and *Six's Bridge*, and other views in the district of Het Gooiland, bordering upon the Zuiderzee, yet there was too much work done in his own studio to support the theory which Mr. Haden (Bibl. xxi. p. 44) has propounded, that 'houseless and all but friendless, he sought consolation in a lengthened residence with the family of Jan Six.' It would be pleasant to think that such relief from heavy care could have been afforded him. But he was not a man who valued leisure; and though Jan Six and he had many tastes in common, and the younger man's friendship was worthy his acceptance, yet his visits to the hospitable house of Elsbroek cannot have been very frequent; and if I judge the great artist rightly, he was one who would find more relief in the stern realities of work, than in any social intercourse, however interesting or however refined. The years pass on, each marked by greater results in painting, engraving, and drawing than it would have appeared possible one man could have completed. He is apparently more closely than ever confined to his easel. In 1654 we hear a strange tale of scandal; in the previous year, 1653, he has borrowed money, 4,180 florins, from Cornelis Witson; in March he owns a debt to Isaak van Hertsbeeck of 4,200 more; in December of 1654 he appears before the court, acknowledging a mortgage to Christoffel Thijssens, upon his house in the Breedstraat, for 1,168 florins, upon which interest

is due. And thus at length the crash comes. On the 17th of May, 1656, his affairs are in the Insolvent Court. The interests of his son in Saskia's property must be guarded. On July 25 inventories are taken of all the treasures and works of art he has accumulated. Towards the end of 1657, the law, sure and inexorable, delays no longer; and Thomas Jacobsz Haring is authorised to take possession and arrange the sale. On the 1st of February, 1658, his house is sold for 11,218 florins; and in the following September his ruin would seem complete. At the Hotel de Barend Jansz Schuurman in the Kalverstraat, his splendid collection of prints and pictures and drawings, of old armour, of dresses, and of rare China, was dispersed; and as if to prove how he was stripped of everything, the inventory enumerates the plates and dishes, the lesser articles of furniture; and even descends to *Lijnwaet, t' welck geseyt op de bleek te zijn*, the half dozen linen articles then at the washerwoman's.

Various conjectures have been made as to the immediate cause of this catastrophe. As I have said above, it is probable that since the year 1640 he had never been free from debt. But the event which precipitated his ruin was, no doubt, his re-marriage about 1653. The guardians of Saskia's child, then about twelve or thirteen years of age, would necessarily be compelled to enforce the terms of their trust, and thus the son became an unwilling and involuntary agent in his father's misfortunes. Always generous to a fault, as was shown, for instance, in the disposition of his mother's property,<sup>1</sup> and inconsiderate in the disposal of his income, as is proved by the treasures of art that he accumulated, he yet might have recovered himself had the collections which he had so lavishly

<sup>1</sup> On the death of Neeltje, her estate was equally divided among her surviving children. Adrian the eldest, who had purchased a share in the mill at Leyden, requiring capital, Rembrandt allowed the 2,400 florins which he inherited to remain in Adrian's hands, to be repaid by annual instalments of 300 florins. Adrian, it would appear, was not successful, and Rembrandt, pressed for money, tried to negotiate the sale of his bond.

purchased, sold even at their original cost. But for some reason a poor 5,000 florins was all that was realised. Possibly the impoverished state of the country at that time, and the consequent depreciation in the value of all works of art, were the cause, or it may be that circumstances, we do not know what, attending the sale had their evil influence; certain it is, that to the bitterness of parting with his treasures was added the regret that the sacrifice was insufficient to enable him to surmount his difficulties.

The particulars of Rembrandt's re-marriage, above referred to as the proximate cause of his misfortunes, are not accurately known; but it is perhaps more than a coincidence that the Christian name of the girl with whom in 1654 he is reported to have had a liaison is the same as that of the peasant of Raarep or Randorp with whom he married: it is not unlikely they were the same person, the surname being in one case erroneously given. The proceedings in the court on behalf of Titus prove that there had been a marriage; and in the register of July 23, 1654, is an entry of the baptism of the child of 'Rembrandt van Reijn and Hendricktie Stoffels;' the little girl being named Cornelia, a name which had been given successively to two of his infant children by his first wife Saskia.

From this time the history of the artist becomes obscure. We know that he removed to the Rosengratz, and that, sometime probably about 1665, he was again a widower and had again re-married, and that his third wife was one Catharina van Wijck. It has been suggested that, to escape from his creditors, he sought refuge in Sweden, and certain pictures discovered at Stockholm have been referred to in support of this theory. Others again have believed that he came to England. But not only is the evidence insufficient to prove that he ever left the town in which so much of his life had been spent, but there is good reason for believing that his habits of indefatigable industry, unaltered by his reverses,

enabled him again to live in comfort and even indulge in what to him was luxury. M. Vosmaer has had the happiness of discovering the actual house in the Rosengratz to which the great master removed, and where he remained until his death. He describes it as presenting to the street two old fashioned frontages with shields, bearing the date 1652: he tells us in detail of the wonderful resemblance between the view from the interior and a precious drawing of Rembrandt's latest time, now preserved in the British Museum; and adds that there are still the remains of marble floors and chimneypieces which, however unsuited to the house in its present condition, at one time lent their aid to make it a residence less unworthy of Rembrandt.

In 1668, Titus, then twenty-six years of age, married his cousin on the mother's side, Magdalena, the daughter of Albertus van Loo and Cornelia Ulenburg: his death is recorded in September of the same year; and in the following March is an entry in the register of the baptism of *Titia*, his posthumous daughter, Rembrandt himself being present as a witness. The widow survived but a few months, and was buried on the 21st of October. But a death that interests us far more had preceded it. There is a simple announcement in the register of the Westerkirk: 'Tuesday, October 8, 1669, Rembrandt van Rijn, painter on the Roozegraft opposite the Doolhof leaves two children.'<sup>1</sup>

An entry follows, in which the widow, Catharine van Wijk, whose name is only thus known to us, declares that she is unable to show that these children had any of their father's inheritance.

The history of Rembrandt's life, though to some extent incomplete, and here only briefly told, gives us, in conjunction with his work, sufficient material for our estimate of his

<sup>1</sup> The mortuary expenses are stated at fifteen florins. From the smallness of this sum it has been inferred that Rembrandt was buried among the poor. But these were not what we should call *the undertaker's*, but the actual charges for opening the grave, etc.; and it has been shown that from ten to twenty florins was a usual sum.

character. We may at once and finally set aside, as unworthy of serious refutation, the malicious and unfounded charges brought against him of ignorance, vulgarity, avarice, and dishonesty. Sprung from the burgher class, of a family well to do in the world, he had received an education which, however good for average boys, apparently did little towards developing his talents; yet he cannot have been entirely 'unlearned,' since Philip Angel, writing in 1642-4, speaks of him as one who was in the habit of reading old books and studying history. When in later days misfortune overtook him and his much-prized collections were dispersed, we see how varied and how sound had been his love of Art. Again, he had personal qualities which rendered him worthy of the regard of his townsmen, or we should not find him the friend and associate of Huijens, of Tulp, of Utenbogaert and Six. He was intimate with Sylvius; he married a charming woman of good position, he enjoyed more than a mere acquaintance with Anslo, Menasseh, and Decker. Against his private life but one slander has been uttered, and that is capable of being explained away. Otherwise he was without reproach. That he was a generous man is shown in his conduct to Roghman. Baldannucci speaks of his willingness to assist his brother artists; documents still extant regarding the disposal of his heritage show his disinterestedness. It was not the act of a covetous man, or of one over-careful of his own interests, to consent to the arrangement made with Adrian regarding the estate inherited from their mother; it is evident that at the very time he relinquished his just rights he was in need of money; the correspondence with Huijens tells the same tale; while his loved wife Saskia in her last testament declares her faith in him that he will act like a conscientious man. Of his power as an artist we ourselves can judge. But for some reason or other Rembrandt, especially as he advanced in age, was not generally popular either as an artist or as a

citizen ; in his later period he was hardly appreciated, even if he was not absolutely neglected. The truth is, as Vosmaer clearly shows, that Rembrandt had qualities which interfered very much with all notions of popularity. He was a hard-working man ; his days were passed in study and in labour ; he was a close observer, a profound thinker, and, if we may judge him by his works, had that faculty of concentration which can almost take the place of genius. He loved to see his intimate friends, but was not a man of the world, caring nothing for display and mercenary distinction. We think of him as a man very serious, very natural, and very independent in his opinions, and, though not lacking in the polish of the great world, preferring the society of the sober-minded, intelligent burghers ; indifferent to the companionship of those who affected a higher social rank than himself. Certainly the opportunities for relaxation in such a life were few. 'When I desire,' said he, 'to rest my mind, it is not honours that I seek, but freedom.' Here we have the man ; and this throws a light on the remarks of Sandrart, who, speaking of the causes of Rembrandt's misfortunes and want of popularity, tells us that if Rembrandt had known better how to conduct his own affairs, if he had been more impressionable, had known how to conceal his own opinions and adapt himself to the conventionalities of society as well as the received canons of Art, he would have gained in social position as well as have increased in wealth. The well-born artist and biographer failed to understand that the originality and independence which made Rembrandt's work what it was were features in his character. The artist-world could not sympathise with one who called no man master, and preferred rules of his own to all the teaching of the schools ; the higher, and in this instance the more intellectual, class were offended because he showed no anxiety to enter their ranks. The acknowledged leader of that class, Vondel,

was no friend of his. No wonder that the good people of Amsterdam should succumb to the adverse influence, that they should select other and inferior artists to record the scenes they desired to immortalise; and, when they would celebrate the glories of Apollo and Apelles, should not have known that they had among them a Rembrandt, whose fame would extend to lands where Vondel would be unknown.<sup>1</sup> Vondel himself was, to no small extent, answerable for this neglect; he himself was more than willing to keep Rembrandt in the background. It somewhat, I think, detracts from the reputation which that scholar and poet deservedly holds that he should have been moved by any unworthy feeling, especially towards one so extraordinarily gifted as Rembrandt. It was not active hostility, but a studied neglect that Rembrandt endured from Vondel. This is curiously apparent in the little sonnets or verses in which the poet was compelled to recognise the painter; thus, on the portrait of the minister Anslo, he says:—

O Rembrandt, paint us the voice of Cornelis;  
The visible part of this man is his least charm;  
The invisible we know only by hearing—  
Who would know Anslo must hear him.

He praises the eloquence of the preacher, but he cannot, or will not, see that it is the painter who has conferred on him immortality.

When in 1655 he writes his epithalamium on the marriage of Jan Six with Margaret Tulp, and refers to the exquisite portrait of the bridegroom's mother, which still hangs in the house on the Heerengracht, he is not generous enough to recal the name of the painter; and when inspired by the

<sup>1</sup> It occurs to me in writing this that the 'neglect' may have been the other way, and that Rembrandt rejected the advances of his townsmen. It was quite compatible with the character of the painter that he should refuse all prominent positions in their *festes*. We can hardly fancy him accepting the somewhat fulsome praises which, on the festival of St. Luke, Vondel seems to have appreciated.

superb likeness of Six himself, for aught he says the artist might be unknown.

Thus have they painted Jan Six in the flower of his age.

Surely, if ever the name of the painter deserved to be recorded, it was the painter of these wonderful portraits; yet all that Vondel can say is that the memory of the sitter will outlive the picture.

It is only because the position of Vondel himself was so assured, and so universally accepted by his countrymen, that it is worth while to inquire into the extent of personal intercourse between the poet and the painter, and learn how it was that they seemed so entirely apart. Vosmaer, who touches this matter with a gentle hand, suggests that Vondel's ideas of art led him away; he appears to see in Rembrandt's refusal to be bound by hitherto accepted canons that which offended the cultivated taste of the poet, who, like Andries Pels, regarded the independent painter as a 'heretic.' But among Vondel's friends were Bol and Flinck, and Philip Koninck and Lievens, all of whom, in so far as they followed Rembrandt, were 'heretics.' A difference in opinion, though it is only on a matter of art criticism, is, we know, sufficient to rouse the ill-will of a mean-minded man; but it can hardly be deemed sufficient explanation here, and with so many mutual friends Rembrandt and Vondel were not likely to have been severed by an opinion.

Can it have been wounded vanity? The greatest living artist never painted Vondel. Philip Koninck (Philip King) seems to have taken his likeness many times; and in one case the result is so pleasing that the aged poet sings of the portrait which 'King Philip' created

Roi par le pinceau et les couleurs.<sup>1</sup>

<sup>1</sup> Bibl. xxxvii. p. 181.



Asselyn, who also painted him, utters words of great significance when he says of Vondel

If your brush makes him live on the canvas  
You will find your praises in his book.

Probably, as Vosmaer remarks, Asselyn had no malicious intention, and it may be only a coincidence that Lievens and Koninck, Sandrart, Flinck, and Quellinus, who did paint him, are admitted into the Walhalla of his praises, while Rembrandt, who did not, is excluded, or so faintly commended as to make the intention more pointed. Vondel's commendation of Flinck, and his lines on the *Sleeping Venus* of Koninck, show an almost spiteful disparagement of the great master ; here following, or it may be leading, the whole school of artists and *littérateurs*, Hooft, Baek, van Baerle, Plemp, Reael, and others, who have shown us how incapable they were of appreciating the genius of the artist whose name will for ever stand foremost among those who have cast such lustre upon the land of their birth. It was not without meaning that Decker writes :—

Je ne reproduirais pas tes traits, Rembrandt,  
Mais ton esprit cultivé  
Et ton art ingénieux, que je montrerais  
A tous les yeux, *en dépit de l'envie*,  
Cette bête infâme ! . . . .

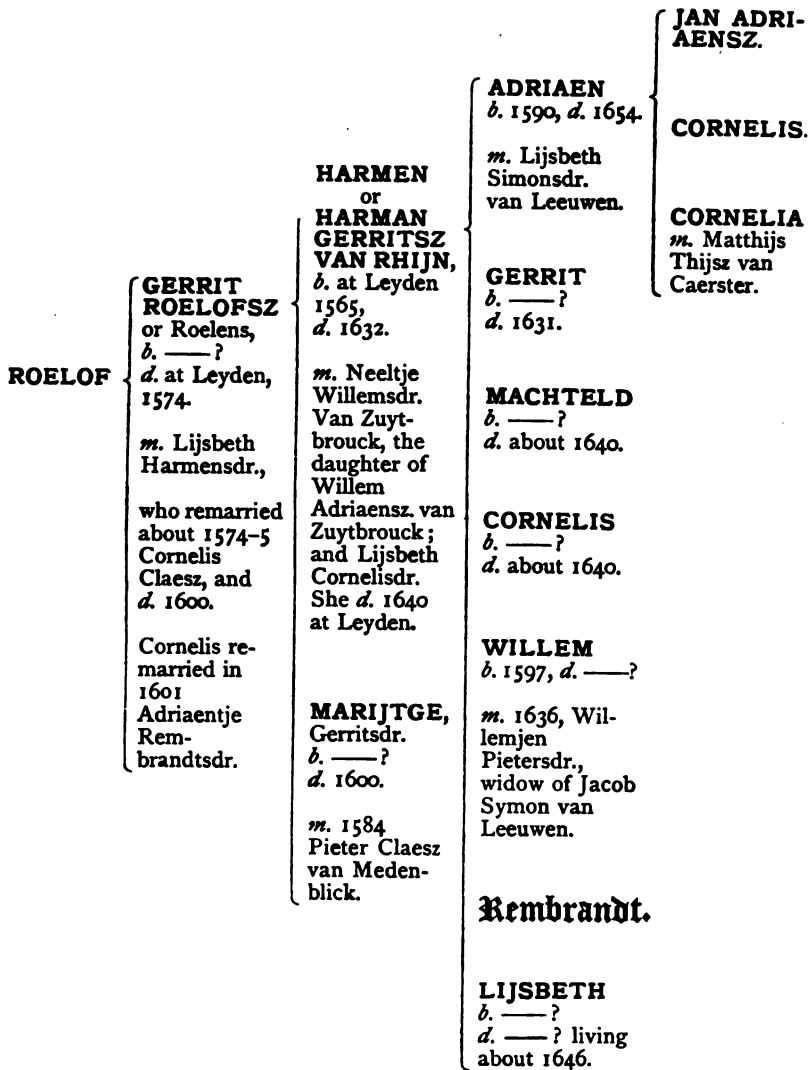
It is painful to think of the annoyances to which Rembrandt may have been subjected by the exhibition of such an unworthy jealousy. Heartily as he may have despised his detractors, it was impossible he could have borne their ill-will with indifference ; a nature so keenly alive to all that was beautiful in nature and desirable in art could not be entirely callous. To assume that the shafts of envy passed him unheeded or left him untouched, is to suppose that the artist who painted character in a face as no man ever did before was wanting in perception, and that he who designed the *Hundred Guilder* was insensitive.

We cannot doubt but that he was affected, and that in consequence his natural reserve increased upon him : hence it was that he who had been the husband of Saskia stooped to a meaner marriage which at least would not draw him from his retirement, and the artist who had been on terms of intimacy with the worthiest of his townsmen gradually allowed himself to be forgotten. But his memory is avenged. The crowd of poets, the men renowned in literature whose names light up the pages of Dutch history during that seventeenth century, the founders of a school of art, so original and so earnest, the painters whose works are justly regarded among the finest treasures in a gallery, and whose prints and drawings are the pride of a collector, have left a reputation which the world will not willingly let die—above them all stands Rembrandt ; his is the statue ; their greatest fame is to form the bas-reliefs or to be inscribed upon the pedestal.



# The Family of

(BY PERMISSION OF



**Rembrandt van Rhyn.**

MR. CHARLES VOSMAER.)

**Rembrandt  
van Rhyn,**

*b.* at Leyden, July 15, 1607,  
*d.* at Amsterdam, Oct.  
 1669,  
 buried Oct. 8, at the  
 Westerkerk.

He *m.* (1) June 22, 1634,  
 Saskia van Ulenburg,  
*b.* July 1612,  
*d.* June 1642;  
 buried June 19, 1642, at  
 the Oude Kerk.

**RUMBARTUS,**  
 baptised Dec. 15, 1635, at  
 the Oude Kerk,  
*d.* —?

**CORNELYA,**  
 baptised July 22, 1638, at  
 the Oude Kerk, buried  
 Aug. 13 at the Zuiderkerk.

**CORNELYA,**  
 baptised July 29, 1640, at  
 the Oude Kerk.

**TITUS,**  
 baptised Sept. 22, 1641,  
 at the Zuiderkerk, buried  
 Sept. 4, 1668, at the  
 Westerkerk.

*m.* Feb. 10, 1668,  
 Magdalena van Loo,  
 daughter of Albertus van  
 Loo and Cornelia  
 Ulenburgh.

**TITIA**  
 baptised March 22, 1669,  
 in the Nieuwe Zijds  
 chapel.

*m.* June 6, 1686,  
 François Bijler (the  
 younger).

*m.* (2) Hendrickie Stoffels  
 (or Jaghers). { **CORNELYA,**  
 baptised Oct. 30, 1654, at  
 the Oude Kerk.

*m.* (3) Catharina van  
 Wijck. { Two children—names  
 unknown.

# The Family of Ulenburg or Vjlenburg.

VAN ULEN- BURG.	HENDRIK.	{ ROMBERTUS, a painter. HENDRIK, a print dealer.	{ CORNELIA m. Albertus van Loo.	{ MAGDA- LENA, b. 1641, d. Oct. 22, 1669. m. Feb. 10, 1668, Titus, the son of Rembrandt.
	PIETER.	{ AALTJE m. Jan Cornelis Sylvius.		
	ROMBER- TUS	{ ROMBERTUS, at the bar. ULRICUS, at the bar.		
	b. —? d. 1624. m. Sjukje Osinga. She d. 1619.	{ IDSERT, in the army. ANTJE m. Joannes Mac- covicus or Ma- kowski, a Profes- sor at Franeker.		
		{ HISKIA m. Gerrit van Loo, Secretary to the Commune of Het Bildt in Friesland.		
	SASKIA m. Keimpe Wiarda of Garijp.	{ —? m. Fransz Copal, a tax commis- sioner. —? m. — Ockhama.		
		{ HENDRIKJE, m. 1622 Wybrand de Geest.		
		{ SASKIA, b. 1612, m. June 10, 1634, Rembrandt van Rijn, d. 1642.	{	{ TITUS, b. 1641, and three other children, who d. in infancy.

TABLE  
OF  
THE WHOLE ETCHED WORK OF REMBRANDT  
ARRANGED IN CHRONOLOGICAL ORDER.



*\*\* The Studies, Sketches, and Portraits are placed first; then the Scriptural and Religious Compositions; General and Fancy Compositions; and lastly the Landscapes.*  
*S. followed by a number in the first column to the right refers to Pierre Yver's Supplement.*

Numbers in this Catalogue and Title	Numbers in the Catalogues of				
	Gersaint Yver Daulby	De Clausin	Bartsch	Blanc	Wilson
<b>1628</b>					
1. Two small figures, etc. unfinished . . . . .	340	363	373	123	367
2. A little bust, a man with a ruff and feathers . . . . .	S. 130	327	335	261	331
3. Head of a woman; on the right side of the plate . . . . .	S. 141	365	375	252	369
4. A man on horseback, etc. (RH) . . . . .	138	138	139	106	139
5. Bust of an old woman, lightly etched (RH 1628) . . . . .	321	343	354	193	348
6. An old woman's head, full face, seen only to the chin (RH 1628)	320	342	352	192	347
<b>1629</b>					
7. Rembrandt, a bust; supposed to be engraved on pewter (RH 1629)	S. 133	30	336	230	30
8. A beggar by the road side; an old woman in the distance . . . . .	—	—	—	150	—
9. A dealer in old clothes . . . . .	—	—	—	149	—
10. Two beggars, a man and a woman coming from behind a bank (RH)	158	162	165	129	162
11. Two beggars; a half length, and a head . . . . .	174	179	182	147	179
12. Three profiles of old men . . . . .	341	364	374	303	368
13. Two beggars, a man and a woman, side by side . . . . .	175	180	183	145	180
14. A beggar warming his hands over a chafing dish . . . . .	167	170	173	135	170
175. St. Jerome; an outline . . . . .	99	109	106	—	111
176. St. Jerome, seated; with a large book . . . . .	S. 53	146	149	77	147
<b>1630</b>					
15. A Philosopher with an Hour-glass (RH 1630) . . . . .	296	313	318	113	318
16. Rembrandt with a conical cap; in an oval . . . . .	16	12	12	215	12
17. Rembrandt, in a fur cap and dark dress . . . . .	7	6	6	210	6
18. Bust, the features resembling Rembrandt, with a jewel in his cap	—	—	—	—	—

Numbers in this Catalogue and Title	Numbers in the Catalogues of				
	Gersaint Yver Daulby	De Claussin	Bartsch	Blanc	Wilson
19. Rembrandt ; a small head, stooping . . . . .	6	5	5	209	5
20. Rembrandt ; the plate an irregular octagon (RH) . . . . .	S. 131	31	336	221	31
21. Rembrandt, with very small black eyes . . . . .	13	9	9	213	9
22. Rembrandt, with an open mouth (RH 1630) . . . . .	18	13	13	219	13
23. Rembrandt, with an air of grimace (RH 1630) . . . . .	14	10	10	214	10
24. Rembrandt, with haggard eyes (RH 1630) . . . . .	298	33	320	217	33
25. Rembrandt, a full face, laughing (RH 1630) . . . . .	294	29	316	218	29
26. Rembrandt, with curly hair, rising into a tuft over his left eye (RH 1630) . . . . .	—	27	27	205	27
27. Rembrandt, with fur cap and light dress (RH 1630) . . . . .	S. 11	24	24	226	24
28. Portrait (unknown) of a man with a broad brimmed hat and a ruff (RH 1630) . . . . .	288	307	311	260	312
29. An old man ; a bust shaded only on the right . . . . .	269	288	291	285	293
30. An old man with a large beard ; the shoulders rise above the ears (RH 1630) . . . . .	304	318	325	282	323
31. An old man with a large beard ; the shoulders lower than the ears (RH 1630) . . . . .	286	305	309	283	310
32. An old man with a bushy beard ; a full length (RH) . . . . .	144	148	151	115	149
33. A beggar standing, and leaning upon a stick . . . . .	155	159	162	125	159
34. A beggar sitting on a hillock ; with his mouth open (RH 1630) . . . . .	168	171	174	136	171
35. A beggar with a wooden leg . . . . .	172	176	179	142	176
36. An old man sitting on a chair, and wearing a high cap (Philon the Jew) (RH 1630) . . . . .	299	314	321	266	319
37. Two beggars, a man and a woman conversing (RH 1630) . . . . .	157	161	164	128	161
38. Head and bust, full face ; looking from behind a wall (RH 1630) . . . . .	280	300	304	265	304
39. Profile of a bald man with a jewelled chain (RH 1630) . . . . .	270	289	292	272	294
40. Head resembling the last, smaller and more stooping (RH 1630) . . . . .	270	291	294	274	295
41. Profile of a man, bald headed, and coarsely etched . . . . .	284	290	293	273	308
177. Jesus Christ disputing with the Doctors ; a small upright print (RH 1630) . . . . .	65	70	66	37	70
178. The Presentation ; with the angel (RH 1630) . . . . .	51	55	51	24	56
179. The Circumcision ; a small upright print . . . . .	47	52	48	21	53
180. Tobit ; seen from behind . . . . .	146	150	153	14	47
181. A Flight into Egypt ; a sketch . . . . .	163 S. 261	58	54	27	59
255. A man standing towards the right (RH 1630) . . . . .	182	187	190	155	187
<b>1631</b>					
42. Rembrandt, with a broad nose . . . . .	5	4	4	208	4
43. Rembrandt, with bushy hair, and strongly shaded (RH) . . . . .	S. 127	324	332	227	34
44. Rembrandt, with a cap and robe of fur (RH 1631) . . . . .	19	14	14	225	14
45. Rembrandt, with a round fur cap, full face (RH 1631) . . . . .	S. 91 21	16	16	223	16
46. A young man, full face ; with a low mis-shapen cap (RH 1631) . . . . .	—	—	322	297	320
47. Rembrandt, with a soft round cap ; known as 'L'homme à trois crocs' . . . . .	297	28	319	224	28
48. Rembrandt, with a fur mantle or cape (RH 1631) . . . . .	20	15	15	222	15
49. Rembrandt, with bushy hair (injured with the acid) (RH 1631) {	S. 12 } S. 13 }	25	25	220	25
50. Rembrandt, with bushy hair (the head nearly fills the plate) . . . . .	9	8	8	212	8
51. Rembrandt, with bushy hair, and small white collar (RH) . . . . .	2	1	1	204	1
52. Portrait of Rembrandt, with broad hat and embroidered mantle (RH 1631) . . . . .	8	7	7	211	7

Numbers in this Catalogue and Title	Numbers in the Catalogues of				
	Gersaint Yver Daulby	De Clausin	Bartsch	Blanc	Wilson
53. Rembrandt's mother in a black dress; a small upright (RH 1631)	318	339	349	195	344
54. Rembrandt's mother seated, looking to the right (RH f.)	313	333	343	196	339
55. Rembrandt's mother, her hand resting upon her breast (RH 1631)	317	338	348	198	343
56. Bust of a bald man, leaning forward to the right, with his mouth open (RH 1631)	275	294	298	275	298
57. Bust of a bald-headed man with a large nose (RH 1631)	302	317	324	276	322
58. Bust of an elderly man with a cap and robe of fur (RH 1631)	283	303	307	264	307
59. An old man wearing a calotte edged with fur (RH)	291	310	314	279	315
60. Bust of a man turned to the left, with an action of grimace	285	304	308	263	309
61. Head and bust, upright, with bushy beard (RH 1631)	274	293	297	277	297
62. Bust of an old man with a long beard (RH 1631)	240	257	260	281	261
63. An old man with a large beard; a square plate (RH 1631)	292	311	315	284	316
64. Man with a large beard, and low fur cap	289	308	312	278	313
65. An old beggar seated, with a dog by his side (RH 1631)	169	172	175	139	172
66. An old woman in a cottage: 'the Onion Woman' (RH 1631)	—	—	134	102	—
67. An old woman wearing a dark head-dress with lappets (RH 1631)	322	345	355	245	349
68. A woman in a veil; the lower part of the plate an irregular oval	325	348	358	243	352
69. Head and bust, the head nearly filling the upper right of the plate (RH 1631)	295	312	317	298	317
70. A beggar in a ragged coat; in the manner of Callot (RH 1631)	160	164	167	131	164
71. Small full-length figure of a beggar in a large cloak (RH 1631)	143	147	150	114	148
72. Lazarus Klap, or the Dumb Beggar (RH 1631)	165	168	171	138	168
73. Two Venetian figures	148	151	154	119	151
74. A beggar with a crippled hand; in the manner of Callot	158	162	166	130	163
75. A beggar woman, with a leathern bottle	161	165	168	132	165
76. A beggar sitting in an elbow chair	S. 62	157	160	124	157
77. A man with a short beard, and embroidered cloak (RH 1631)	243	260	263	267	265
78. The Blind Fiddler (RH 1631)	137	137	138	91	138
79. The little Polander (RH 1631)	140	141	142	108	142
80. A beggar standing to the left; a small upright print (RH)	162	166	169	133	166
81. Small head, with a high mis-shapen cap	278	298	302	296	302
82. Sketches, with a so-called 'Head of Rembrandt' (RH 1631)	336 337	360	370	238	364
83. A sheet of sketches; afterwards divided into five (RH)	332	356	366	308	360
84. Bust of an old man, in profile, to the right	S. 129	326	334	290	330
85. Small bust of an old man with an aquiline nose	S. 128	325	333	292	329
86. An old man, seen from behind	141	142	143	109	143
87. A Turkish slave	279	299	303	293	303
88. Bust of a man crying out, turned to the left	277	296	300	291	300
89. A peasant with his hands behind him (RH 1631)	134	135	135	103	136
256. A woman sitting upon a hillock	190	195	198	162	195
257. A woman beneath a tree (RH 1631)	183	188	191	156	188
258. Diana bathing (RH f.)	193	198	201	165	198
259. Danaë and Jupiter (RH)	196	201	204	168	201
1632					
90. An old man with a large white beard, and fur cap (RH f.)	242	259	262	270	264
91. The Persian (RH 1632)	145	149	152	105	150
92. Rembrandt's mother in a widow's dress (Rembrandt f.)	313	334	344	197	340
93. A Polander; turned to the left, a full length	140	140	141	118	141
94. Head of an old man with dark eyes	—	—	—	—	—
95. Head of a bald old man; inclined to the left	273	292	296	300	296
96. Old man with a grey beard; his hair short and wavy	S. 132	328	337	280	332



Numbers in this Catalogue and Title	Numbers in the Catalogues of				
	Gersaint Yver Daulby	De Clausin	Bartsch	Blanc	Wilson
97. Grotesque head of a man crying out . . . . .	306	320	327	299	325
98. Grotesque head in a high fur cap . . . . .	305	319	326	301	324
182. A Holy Family. The Virgin with a basket of linen (RH) . . . . .	61	66	62	33	66
183. St. Jerome kneeling; an arched print (Rembrandt f. 1632) . . . . .	101	104	101	72	106
260. The Rat Killer, an injured plate . . . . .	118	124	122	96	126
261. The Rat Killer (RH 1632) . . . . .	117	123	121	95	125
<b>1633</b>					
99. Rembrandt, with a scarf round his neck (Rembrandt f. 1633) . . . . .	22	17	17	229	17
100. Rembrandt, with the bird of prey . . . . .	4	3	3	207	3
101. An old woman, etched no lower than the chin (Rembrandt f. 1633) . . . . .	319	341	351	191	346
102. A Polander; walking towards the right . . . . .	139	139	140	107	140
184. The Flight into Egypt; a small upright (Rembrandt inventor et fecit 1633) . . . . .	52	56	52	25	57
185. The Good Samaritan (Rembrandt inventor et fecit 1633) . . . . .	77	94	90	41	95
186. The Descent from the Cross (Rembrandt f. 1633) . . . . .	—	81	81	56	83
187. The Descent from the Cross (Rembrandt cum privy 1633) . . . . .	84	83	8	56	84
188. The Resurrection of Lazarus; a large print (RH v. Ryn f.) . . . . .	74	77	73	48	77
189. Jacob lamenting the supposed death of Joseph (Rembrandt van Ryn f.) . . . . .	35	42	38	10	42
262. Adverse Fortune (Rembrandt f. 1633) . . . . .	123	13	11	281	115
<b>1634</b>					
103. A skater . . . . .	151	153	156	121	153
104. Two travelling peasants . . . . .	142	143	144	110	144
105. Rembrandt, with a drawn sabre, held upright (Rembrandt f. 1634) . . . . .	23	18	18	231	18
106. Rembrandt, with moustache and small beard . . . . .	3	2	2	206	2
107. Rembrandt's wife with pearls in her hair (Rembrandt f. 1634) . . . . .	316	337	347	201	342
108. Study of Saskia; 'the Great Jewish bride' (R 1634) . . . . .	311	330	340	199	337
109. A young woman reading (Rembrandt f. 1634) . . . . .	314	335	345	242	341
110. Jan Cornelis Sylvius (Janus Sylvius) (Rembrandt f. 1634) . . . . .	246	263	266	186	268
111. Portrait, unknown, of a man with a sabre (Rembrandt f. 1634) . . . . .	28	23	23	232	23
112. A beggar and a companion piece; a man turned to the left (Rembrandt f. 1634) . . . . .	171	174	177	140	174
113. A beggar and a companion piece; a man turned to the right (Rembrandt f. 163) . . . . .	171	175	178	141	175
190. St. Jerome, sitting at the foot of a tree (Rembrandt f. 1634) . . . . .	100	103	100	71	105
191. The Angel appearing to the Shepherds (Rembrandt f. 1634) . . . . .	43	48	44	17	49
192. Joseph and the wife of Potiphar (Rembrandt f. 1634) . . . . .	36	43	39	11	43
193. The Crucifixion; a small square plate (Rembrandt f.) . . . . .	82	85	80	55	86
194. Our Lord and the Disciples at Emmaus; a small print (Rembrandt f. 1634) . . . . .	91	92	88	162	93
195. The Samaritan Woman; 'at the ruins' (Rembrandt f. 1634) . . . . .	72	75	71	46	75
196. The Tribute Money . . . . .	67	72	68	42	72
263. The Travelling Musicians . . . . .	115	121	19	90	123
<b>1635</b>					
114. Johannes Uijtenbogaerd (Rembrandt f. t. 1635) . . . . .	259	276	279	190	281
115. Three heads of women . . . . .	333	357	367	250	361
116. An old woman sleeping . . . . .	303	340	350	244	345
117. The Mountebank (Rembrandt f. 1635) . . . . .	127	130	129	92	132

# Chronological Table.

5

Numbers in this Catalogue and Title	Numbers in the Catalogues of				
	Gersaint Yver Daulby	De Claussin	Bartsch	Blanc	Wilson
118. Bust of an old man, in a very high fur cap . . . . .	276	295	299	302	299
119. A man with curling hair, and his under lip thrust out . . . .	281	301	305	259	305
120. An old man with short straight beard; a profile to the right .	282	302	306	294	306
121. A ragged peasant, with his hands behind him . . . . .	166	169	172	137	169
122. Three Oriental heads. First head, full face (Rembrandt f. 1635)	266	283	286	173	288
123. Three Oriental heads. Second head, a profile to the left (Rembrandt)	266	284	287	288	289
124. Three Oriental heads. Third head, a profile to the right (Rembrandt f. 1635)	266	285	288	289	290
125. A young man in a mezetin cap (R) . . . . .	267	286	289	255	291
126. Bust of an old man asleep (Rembrandt) . . . . .	268	287	290	286	292
197. The Martyrdom of St. Stephen (Rembrandt f. 1635) . . . .	98	100	97	68	102
198. Jesus Christ driving out the money changers (Rembrandt f. 1635)	69	73	69	44	73
199. St. Jerome kneeling (Rembrandt f. 1635) . . . . .	103	105	102	73	107
264. The Pancake Woman (Rembrandt f. 1635) . . . . .	120	126	124	93	128
<b>1636</b>					
127. Menasseh Ben Israel (Rembrandt f. 1636) . . . . .	249	266	269	183	271
128. Rembrandt and his wife (Rembrandt f. 1636) . . . . .	24	19	19	203	19
129. Rembrandt's wife and five other heads (Rembrandt f. 1636) .	331	355	365	249	359
200. The Ecce Homo (Rembrandt f. 1636 cum privele et) . . . .	83	82	77	52	82
201. The Prodigal Son (Rembrandt f. 1636) . . . . .	70	95	91	43	96
202. The Virgin mourning the death of Jesus . . . . .	89	89	85	59	90
203. Abraham caressing Isaac (Rembrandt f.) . . . . .	132	38	33	4	135*
<b>1637</b>					
130. Three heads of women, one asleep (Rembrandt f. 1637) . .	334	358	368	251	362
131. An old man, wearing a rich velvet cap (Rembrandt f. 1637) .	290	309	313	269	314
132. A young man seated; turned to the left (Rembrandt f. 1637)	248	265	268	258	270
204. Abraham sending away Hagar and Ishmael (Rembrandt f. 1637)	31	37	30	3	37
<b>1638</b>					
133. Rembrandt with a flat cap and slashed vest (Rembrandt) . .	293	26	26	216	26
134. Rembrandt in a mezetin cap and feather (Rembrandt f. 1638)	25	20	20	233	20
135. The St. Catharine, or the Little Jewish Bride (Rembrandt f. 1638)	312	332	342	200	338
205. Joseph telling his dreams (Rembrandt f. 1638) . . . . .	37	41	37	9	41
206. Adam and Eve (Rembrandt f. 1638) . . . . .	29	34	28	1	35
<b>1639</b>					
136. The head of Rembrandt, and other studies . . . . .	329	353	363	237	357
137. Rembrandt leaning on a stone sill (Rembrandt f. 1639) . .	26	21	21	234	21
138. Wittenboogaert; 'The Goldweigher' (Rembrandt f. 1639) .	261	278	281	189	283
139. An old man lifting his hand to his cap . . . . .	239	256	259	268	260
140. A Jew with a high cap; a full length (Rembrandt f. 1639) .	131	133	133	101	135
141. A beggar standing, seen in profile: to the left . . . . .	156	160	163	126	160
142. Three beggars—a man, a woman, and a child . . . . .	S. 63	158	161	127	158
143. A physician feeling the pulse of a patient . . . . .	150	152	155	116	152
144. Two women in separate beds, etc. . . . .	335	359	369	122	363
207. The Death of the Virgin (Rembrandt 1639) . . . . .	97	102	99	70	104

Numbers in this Catalogue and Title	Numbers in the Catalogues of				
	Gersaint Yver Daulby	De Clausin	Bartsch	Blanc	Wilson
208. The Presentation in the Vaulted Temple . . . . .	49	53	49	22	54
265. Youth surprised by Death (Rembrandt f. 1639) . . . . .	109	111	109	79	113
<b>1640</b>					
145. Portrait, unknown—an old man in a divided fur cap (Rembrandt f. 1640)	245	262	265	271	267
209. The Decollation of St. John the Baptist (Rembrandt f. 1640)	92	96	92	40	97
266. Sketch of a dog . . . . .	338	361	371	351	365
267. The little dog sleeping . . . . .	153	155	158	352	155
268. The Flute-player (Rembrandt f. 1640) . . . . .	180	185	188	153	185
303. A large tree and a house: an early morning effect (R) . . . . .	199	204	207	310	204
304. A view of Amsterdam . . . . .	202	207	210	313	207
<b>1641</b>					
146. Cornelis Claesz. Anslo (Rembrandt f. 1641) . . . . .	251	268	271	170	273
147. Portrait: a man with a crucifix and chain (Rembrandt f. 1641)	241	258	261	257	263
148. Portrait of a boy, half length (Rembrandt f. 1641) . . . . .	287	306	310	177	311
149. An old woman reading . . . . .	S. 140	352	362	248	356
210. The Baptism of the Eunuch (Rembrandt f. 1641) . . . . .	95	101	98	69	103
211. The Virgin and the Holy Child in the clouds (Rembrandt f. 1641)	60	65	61	32	65
212. Jacob and Laban (Rembrandt f. 1641) . . . . .	114	120	118	7	122
213. The Angel ascending from Tobit and his family (Rembrandt f. 1641)	42	47	43	16	48
269. A man playing cards (Rembrandt f. 1641) . . . . .	135	136	136	104	137
270. The Draughtsman . . . . .	128	131	130	100	133
271. The Schoolmaster (Rembrandt f. 1641) . . . . .	126	129	128	99	131
272. The large Lion Hunt (Rembrandt f. 1641) . . . . .	113	116	114	86	118
273. A small Lion Hunt—with a lioness . . . . .	113	117	115	87	119
274. A Lion Hunt; a companion piece to No. 273 . . . . .	113	118	116	88	120
275. A battle piece . . . . .	113	119	117	89	121
305. Rembrandt's Mill (Rembrandt f. 1641) . . . . .	225	230	233	333	230
306. A large landscape, with a Dutch haybarn (Rembrandt f. 1641)	217	222	225	327	222
307. A large landscape, with a mill sail (Rembrandt f. 1641) . . . . .	222	222	226	326	223
<b>1642</b>					
150. Rembrandt's Wife, dying . . . . .	326	349	359	202	353
151. A young woman with a basket . . . . .	323	340	356	240	350
152. A man in an arbour (Rembrandt f. 1642) . . . . .	237	254	257	262	258
214. St. Jerome; in Rembrandt's dark manner (Rembrandt f. 1642)	105	108	105	76	110
215. The Resurrection of Lazarus; a small print (Rembrandt f. 1642)	73	76	72	47	76
216. The Descent from the Cross; a sketch (Rembrandt f. 1642)	85	86	82	57	87
276. A student in his chamber . . . . .	142	145	148	112	146
308. A cottage with white pales (Rembrandt f. 1642) . . . . .	224	229	232	332	229
<b>1643</b>					
153. Three peasants travelling . . . . .	129	132	131	120	134
154. Sketch of a tree, etc. . . . .	339	362	372	349	366
277. The Hog (Rembrandt f. 1643) . . . . .	152	154	157	350	154
309. The Three Trees (Rembrandt f. 1643) . . . . .	204	209	212	315	209

Numbers in this Catalogue and Title	Numbers in the Catalogues of				
	Gersaint Yver Daulby	De Claussin	Bartsch	Blanc	Wilson
<b>1644</b>					
310. The Shepherd and his Family (Rembrandt f. 1644) . . .	212	217	220	321	217
<b>1645</b>					
217. Jesus Christ's Body carried to the Tomb (Rembrandt) . . .	88	88	84	60	89
218. A Repose : in outline (Rembrandt f. 1645) . . . . .	58	62	58	31	63
219. St. Peter (Rembrandt f. 1645) . . . . .	58	99	96	67	101
220. Abraham with his son Isaac (Rembrandt 1645) . . . . .	32	39	34	5	38
311. View of Omval, near Amsterdam (Rembrandt. f. 1645) . . .	231	206	209	312	206
312. The Boat-house, called 'A Grotto with a Brook' (Rembrandt 1645) . . . . .	223	228	231	331	228
313. Six's Bridge (Rembrandt f. 1645) . . . . .	200	205	208	311	205
314. A village with a river and sailing vessel . . . . .	219	225	228	329	225
<b>1646</b>					
155. Jan Cornelis Sylvius ; an oval portrait (Rembrandt 1646) . .	260	277	280	187	282
156. An old man resting his hands on a book . . . . .	142	144	147	111	145
157. A beggar woman asking alms (Rembrandt 1646) . . . . .	164	167	170	134	167
278. An Academical figure seated on the ground (Rembrandt f. 1646)	188	193	196	160	193
279. A figure, formerly called 'The Prodigal Son' (Rembrandt 1646) . . . . .	185	190	193	158	190
280. Academical figures of two men . . . . .	186	191	194	159	191
281. The Shepherds in the wood . . . . .	181	186	189	154	186
282. The Friar in the Cornfield . . . . .	179	184	187	152	184
283. Ledikant (Rembrandt f. 1646) . . . . .	178	183	186	151	183
315. A landscape, with a man sketching the scene . . . . .	211	216	219	320	216
<b>1647</b>					
158. Ephraim Bonus (Rembrandt f. 1647) . . . . .	258	275	278	172	280
159. The Portrait of Jan Six (Rembrandt f. 1647) . . . . .	265	282	285	184	287
221. A Repose in a wood : a night effect . . . . .	57	61	57	30	62
284. An artist drawing from a model . . . . .	184	189	192	157	189
285. The Spanish Gipsy . . . . .	116	122	120	83	124
<b>1648</b>					
160. Rembrandt drawing (Rembrandt f. 1648) . . . . .	27	22	22	235	22
161. Jan Asselyn (Rembra. f. 1.) . . . . .	257	274	277	171	279
222. The Crucifixion ; an oval plate . . . . .	81	84	79	54	85
223. St. Jerome writing, seated near a large tree (Rembrandt f. 1648)	102	106	103	74	108
286. Medea, or the Marriage of Jason and Creusa (Rembrandt f. 1648) . . . . .	124	114	112	82	116
287. Three beggars at the door of a house (Rembrandt f. 1648) . .	170	173	176	146	173
288. A Jew's Synagogue (Rembrandt f. 1648) . . . . .	122	128	126	98	130
316. An Orchard with a barn . . . . .	221	227	230	330	227
317. Landscape with a ruined tower and clear foreground . . . .	215	220	223	324	220
<b>1649</b>					
224. Jesus Christ healing the sick, 'The Hundred Guilder' . . .	75	78	74	49	78
289. The Bull (Rembrandt f. 1649) . . . . .	S. 91	250	253	346	249
318. Landscape with a cow drinking . . . . .	228	234	237	337	234

Numbers in this Catalogue and Title	Numbers in the Catalogues of				
	Gersaint Yver Daulby	De Clausain	Bartsch	Blanc	Wilson
<b>1650</b>					
225. Jesus Christ in the midst of His disciples (Rembrandt 1650).	68	93	89	64	94
290. The Shell or the Damier (Rembrandt f. 1650)	154	156	159	353	156
319. An arched landscape with a flock of sheep (Rembrandt f. 1650)	216	220	224	325	221
320. A peasant carrying milk pails	205	210	213	316	210
321. A village with a square tower; an arched plate (Rembrandt f. 1650)	210	215	218	319	215
322. Landscape with a canal and swans (Rembrandt f. 1650)	227	232	235	335	232
323. Landscape with a canal and large boat (Rembrandt f. 1650)	227	233	236	336	233
324. Landscape with an obelisk	218	224	227	328	224
325. The Three Cottages (Rembrandt f. 1650)	209	214	217	318	214
<b>1651</b>					
162. Portrait of Coppenol; a smaller plate	262	279	282	174	284
163. Bust of a young man; lightly etched	S. 125	322	330	256	327
164. Clement de Jonghe (Rembrandt f. 1651)	252	269	272	180	274
226. Tobit blind, with the dog (Rembrandt f. 1651)	41	46	42	15	46
227. The Flight into Egypt; a night effect (Rembrandt f. 1651)	53	57	53	26	58
228. The Triumph of Mordecai	39	44	40	12	44
291. Doctor Faustus	250	267	270	84	272
292. The Bathers (Rembrandt f. 1651)	187	192	195	117	192
326. The Goldweigher's Field (Rembrandt 1651)	226	231	234	334	231
<b>1652</b>					
165. Portrait of Titus, Rembrandt's son	15	11	11	236	11
166. A Copse and paling, with studies of a horse, etc.	330	354	364	348	358
229. Jesus Christ preaching; called the 'La Tombe'	66	71	67	39	71
230. The Adoration of the Shepherds; a night piece	45	50	46	19	51
231. Jesus disputing with the Doctors; a larger plate (Rembrandt f. 1652)	64	69	65	36	69
232. David on his knees (Rembrandt f. 1652)	40	45	41	13	45
233. Jesus Christ entombed	87	90	86	61	91
293. The Star of the Kings (Rembrandt)	112	115	113	85	117
327. The Canal; a landscape of irregular form	213	218	221	322	218
328. The Vista (Rembrandt f. 1652)	214	219	222	323	219
<b>1653</b>					
167. Jan Antonides van der Linden	244	261	264	181	266
234. St. Jerome; an unfinished piece	104	107	104	75	109
235. Our Lord crucified between two thieves; otherwise known as 'The Three Crosses' (Rembrandt f. 1653)	80	81	78	53	81
236. The Flight into Egypt, called 'in the Style of Elzheimer'	56	60	56	29	61
329. The Sportsman, a landscape	203	208	211	314	208
<b>1654</b>					
237. Our Lord and the disciples at Emmaus (Rembrandt f. 1654)	90	91	87	63	92
238. The Nativity (Rembrandt f.)	44	49	45	18	50
239. The Circumcision, with the cask and net (Rembrandt f. 1654)	46	51	47	20	52
240. The Flight into Egypt—the Holy Family crossing a mill (Rembrandt f. 1654)	55	59	55	28	60

Numbers in this Catalogue and Title	Numbers in the Catalogues of				
	Gersaint Yver Dautby	De Claussin	Bartsch	Blanc	Wilson
241. The Holy Family, with the Serpent (Rembrandt f. 1654) . . . . .	62	67	63	34	67
242. The Descent from the Cross; a night piece (Rembrandt 1654)	86	87	83	58	88
243. The Presentation; in Rembrandt's dark manner . . . . .	50	54	50	23	55
244. Jesus and His parents returning from Jerusalem (Rembrandt f. 1654)	54	64	60	38	64
245. Jesus disputing with the Doctors; the smaller print (Rem- brandt f. 1654)	63	68	64	35	68
294. The Sport of Rolef or Golf (Rembrandt f. 1654) . . . . .	121	127	125	97	129
<b>1655</b>					
168. The elder Haring . . . . .	254	271	274	178	276
169. The younger Haring (Rembrandt f. 1655) . . . . .	253	272	275	179	277
170. Doctor Arnoldus Tholinx . . . . .	264	281	284	188	286
246. Abraham's Sacrifice (Rembrandt f. 1655) . . . . .	33	36	35	6	39
247. Four prints for a Spanish book (Rembrandt f. 1655) . . . . .	34	40	36	8	40
248. Our Lord before Pilate (Rembrandt f. 1655) . . . . .	79	80	76	51	80
249. St. Peter and St. John at the Gate of the Temple . . . . .	58	98	95	65	99
295. The Goldsmith (Rembrandt 1655) . . . . .	119	125	123	94	127
<b>1656</b>					
171. Johannes Lutma (Rembrandt f. 1656) . . . . .	256	273	276	182	278
172. Abraham Fransz, or Francen . . . . .	253	270	273	176	275
250. Abraham entertaining the Angels (Rembrandt f. 1656) . . . . .	30	35	29	2	36
<b>1657</b>					
251. Our Lord in the Garden of Olives . . . . .	78	79	75	50	79
252. St. Francis praying (Rembrandt f. 1657) . . . . .	107	110	107	78	112
<b>1658</b>					
173. Rembrandt on a high and narrow plate (Rembrandt f. 1658) . . . . .	11	32	32	228	32
174. Portrait of Coppenol; a large plate . . . . .	263	280	283	175	285
253. Jesus and the Samaritan woman; an arched print (Rembrandt 1658)	71	74	70	45	74
296. An allegorical piece (Rembrandt f. 1658) . . . . .	111	112	110	80	114
297. A woman with her feet in the water (Rembrandt f. 1658) . . . . .	192	197	201	164	197
298. A woman preparing to dress after bathing (Rembrandt f. 1658) . . . . .	191	196	199	163	196
299. A woman seated before a Dutch stove (Rembrandt f. 1658) . . . . .	189	194	197	161	194
300. A negress lying down (Rembrandt 1658) . . . . .	197	202	205	169	202
<b>1659</b>					
254. St. Peter and St. John at the Gate of the Temple (Rembrandt f. 1659)	94	97	94	66	98
301. Antiope and Jupiter (Rembrandt f. 1659) . . . . .	195	200	203	167	200
<b>1660 1661</b>					
302. The woman with an arrow (Rembrandt f. 1661) . . . . .	194	199	202	166	199

## FIRST CLASS.

*STUDIES AND PORTRAITS.*

Numbers 1 to 174.

THE PRINTS which are brought together in this extensive and important group appear under seven different classes in Wilson, and are spread through four in the catalogue of Blanc. As might naturally have been expected, they present the greatest possible diversity as well of technic as of composition, and if for this reason alone are of the utmost value to the student. In some, the pose of the head and figure is admirably designed, the technic elaborately finished, or displaying a breadth and vigour of the highest quality, the composition full of feeling and expression, and the accessories when introduced of the most suitable character; in others, the chief feature is an extreme simplicity, the master's hand has seemed to revel in its carelessness, and the execution been as rapid and apparently flowed as unheeded as his thought.

And it is not only that so great a contrast may be observed in the works separated by an interval of years, the differences are often equally striking between the prints which are brought together by their dates; varying in degree, their divergence is not unfrequently of the most unexpected character; one will be etched with the utmost care and the finest and most delicate needle, another again presents an outline or a shading so coarse and harsh that amateurs who have not made Rembrandt's work their special study may be excused if at first they are disposed to repudiate it and assign the execution to some inferior, perhaps later hand. But let the student suspend his judgment; it does not follow that because two prints are of unequal merit one should be summarily rejected. It is with prints as it is with handwriting: amidst a confused mass of letters, the expert can at a glance

select those which he recognises, placing together many which to the inexperienced show no evidence of similarity ; and in a like manner to the true connoisseur will Rembrandt's even most insignificant prints declare their authorship, and stand apart from, I do not say in advance of, all other etchings of the period.

Of the finer prints which we regard as portraits it is impossible to speak too highly. There are no etched works of that day which can be brought into comparison, for even the most advanced of Rembrandt's pupils followed him only at a distance. Ferdinand Bol in some respects came nearest to the master, but place his most successful print, *THE WOMAN WITH A PEAR*, by the side of the *Old Haring* or the portrait of *Arnoldus Tholinx*, whose technic it seems to imitate, and the extent of the difference will at once be apparent ; no other pupil even advanced so far ; nor does modern or more recent work lessen our admiration. Denon, Basan, and Baillie, Burnet, who has I think been unduly depreciated, and many others who copied from or have been inspired by Rembrandt, are separated from him by the widest interval. Geddes, the earliest impressions of whose plates, rich in burr, are often of singular merit, Whistler, Le Gros, and Wontner, have shown a rare excellence in etched portraiture, but they have wisely followed the bent of their own genius, and not entered the field with Rembrandt, or ventured on a rivalry ; Flameng and Unger, in reproducing or translating for us many of the master's finest works, have gained a reputation which has placed them in the highest rank as etchers, but their measure of success is all their own. To this day, and possibly for all time, Rembrandt's finest portraits must be placed apart, unequalled and inimitable.

But it is otherwise with the inferior and less finished pieces which form the larger part of this group. In them the master's genius is not always so readily discovered, nor are his peculiar excellencies so marked, yet it is not for this reason that they should be neglected.

In accepting the greater part of these studies and sketches as the work of Rembrandt, I am not blindly following the example of those who have preceded me. Indefatigable writers like Bartsch and Wilson, Blanc and Vosmaer, full of



intense devotion to Art and susceptibility to its charms, have felt no difficulty in assigning these etchings to Rembrandt, and it would be presumptuous in me to question the correctness of their decision on insufficient grounds ; at the same time even deference to opinion may be carried too far, and as my object is not to support this or that theory, but to place before the student the best and most reliable information by which he may educate his judgment, I have devoted no little time to the consideration of the minor prints. The decision at which I have arrived is that by far the greater number must be retained as the undoubted work of the master, and that the absolutely rejected must be very few. In forming my opinion I have given their full weight to the strongly expressed views of a recent writer with regard to these pieces. In the preface to the catalogue of Rembrandt's etchings exhibited at the Burlington Fine Arts Club in 1877 (Bibl. XXI.), Mr. F. Seymour Haden, while criticising other and larger prints, has enunciated the idea that most of the smaller heads and figures of beggars, etc., are the work of other hands. His conclusions may be thus briefly stated :—Comparing the finer prints of Rembrandt's earlier time with those more coarse and careless which yet bear his signature, he has not hesitated to reject the latter, and declare that they should, for the future, be eliminated from the catalogues ; relying on the testimony of Sandrart and Houbraken, he points to the number of pupils who thronged Rembrandt's studio, and asserts that their handiwork is seen in the prints he would thus summarily dismiss ; and further charges Rembrandt with having permitted the use of his signature that he might make a profit by their sale. I have already shown that the evidence, that on which the whole argument is founded, has no relation whatever to Rembrandt's *first* residence in the Breedstraat, and a little reflection will dispose of the question of profit. In my short history of the artist's life I have shown the slight value which in this case is to be attached to the evidence of the biographers ; and a little reflection will dispose of the question of profit. When the reputation of Rembrandt as an etcher was at its highest, that is in or about 1649, he is said to have obtained a sum of nearly eight pounds for an impression of his finest

print, and the price was thought so unusual that the print acquired the title of the 'Hundred Guilder.' It is not proved (see my remarks upon this print, No. 224) whether it even realized so much; but assuming the correctness of the statement, let the reader, taking into account the simplicity of design and character of the greater part of Rembrandt's earlier work, and remembering that when these sketches were executed he had attained no reputation as an etcher, form his own estimate of the money value of the impressions drawn off from, say, the first hundred plates. I do not myself believe that the return would cover the price of the materials expended in producing them. The argument that the technic of the pupils is clearly apparent in a large proportion of these studies would be decisive if only it could be sustained; and on this point the opinions of the author, himself a practised etcher, are entitled to consideration. It is, however, evident from Mr. Haden's remarks that he had not thoroughly acquainted himself with the greater part of these sketches, or knew them only in their later states, when they had been tampered with; while the curious mistakes he has made in enumerating the pupils (Bibl. XXI. pp. 20, 24, 26) and his criticisms upon their peculiar work prove that he had not studied their technic with sufficient closeness to justify his conclusions. Immature work of the same school is always much alike; the pupils who were with Rembrandt—and, *pace* Sandrart, in Rembrandt's earlier days they were very few—have left their mark upon some of the larger plates, and on the later states of others, but their handiwork is not apparent in the first states of the minor sketches.

The true explanation is that the larger number of these studies were experimental, and that in a twofold sense; they were not only studies of facial expression or of attitude, but were trials of the needle and of the copper: to assume that he had no need to familiarize himself with his ground, his point, his mordant and his press, is to suppose that Minerva-like, all-armed, Rembrandt as an etcher at once arrived at maturity. These early sketches, with all their imperfections, are to us most valuable; they introduce us to the studio, they show his mistakes and his failures as well as his success: upon one, No. 7, are curious tool-marks where the lines lie parallel as if

drawn with a widely split pen ; another, No. 16, might have been wrought on with a chisel ; No. 28 shows touches of the finest needle ; No. 59 is underbitten, and so, to a certain extent, ineffective ; Nos. 17 and 43 are so injured by too long immersion in the acid that it is hard to recognize the master's hand ; in some, as No. 42, he has failed in his etching ground, and the correction of the consequent faulty passage distinguishes a second state.

As might naturally be expected, the impressions from these injured plates are few, some are even excessively rare ; while on the other hand many of the more successful prints, though not one whit more desirable, are comparatively frequent.

Rembrandt's Studies and Portraits of himself are always full or nearly full face, having no doubt been taken in a looking-glass placed before him upon his work-table ; they are mostly studies of feature and expression, and it is very doubtful whether, with the exception perhaps of Nos. 52, 128, and 160, any of them were intended as actual likenesses.

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#### TERMS USED.

Right and left, unless otherwise stated, always refer to the sides of the print opposite the spectator's right and left.

Diagonals right-to-left or left-to-right are in a descending direction \ or /.

Verticals and horizontals explain themselves.

Descending lines are nearly vertical, and have a direction right-to-left or left-to-right.



*Rembrandt's Studies, Sketches, and Portraits are so numerous, and in many cases so difficult to distinguish by description only, that the following table has been drawn up for the convenience of students and amateurs.*

		Short Descriptive Titles	No :
<i>Heads only, without bust.</i>	{	An old woman seen to the chin . . . . .	6
		Rembrandt's head in a conical cap, in an oval . . . . .	16
		Rembrandt's head, the plate a small irregular octagon . . . . .	20
		An old woman seen to the chin, turned a little to the right . . . . .	101
		Rembrandt's head, in a cap . . . . .	106
<i>Head and bust, full front.</i>	{	A man lifting his hand to his cap . . . . .	139
		Little head, with a ruff, and cap and feather . . . . .	2
		Rembrandt's head and bust, etched on pewter . . . . .	7
		Man looking from behind a wall, wears a calotte . . . . .	38
		Old man with large beard, head uncovered and slightly to the left . . . . .	63
		Man with large white beard and fur cap . . . . .	91
		Rembrandt with a drawn sabre . . . . .	105
		An old woman sleeping . . . . .	116
		Menassah Ben Israel . . . . .	127
		Rembrandt with a mezetin cap . . . . .	134
		A woman in a large hood (Saskia dying) . . . . .	150
		Jan Cornelis Sylvius, in an oval . . . . .	155
		A boy (Titus), called 'Rembrandt when young' . . . . .	165
<i>Head and bust turned to the left.</i>	{	Rembrandt with an open mouth . . . . .	22
		Rembrandt with an air of grimace . . . . .	23
		Profile quite bald, coarsely etched . . . . .	41
		Rembrandt with a broad nose . . . . .	42
		Rembrandt strongly shaded . . . . .	43
		Rembrandt with a fur mantle or cape . . . . .	48
		Rembrandt with bushy hair, head nearly fills the plate . . . . .	50
		Man in an upright attitude with ragged beard . . . . .	61
		Old man, nearly bald, looking downwards . . . . .	95
		Oriental head, nearly full face . . . . .	122
		Portrait of a child, called 'William II.' . . . .	148
		Rembrandt in a fur cap and dark dress . . . . .	17
		Rembrandt with an expression of fear . . . . .	24
		Rembrandt with an embroidered mantle . . . . .	52
		Man in a fur cap, stooping . . . . .	58
		Man with an action of grimace . . . . .	60
		Man with large beard, lightly etched . . . . .	64

Head covered.

Man in a curious high cap, face to the right . . . . .	81
Man crying out . . . . .	88
Rembrandt with a scarf . . . . .	99
Rembrandt with a bird of prey . . . . .	100
A young woman reading . . . . .	109
Oriental head . . . . .	123
Young man in the style of Castiglione . . . . .	125
Old man stooping, his eyes shut . . . . .	126
A young man seated . . . . .	132
Rembrandt leaning on a stone sill . . . . .	137
A young woman with a basket . . . . .	151
Man in an 'arbour . . . . .	152
Portrait of Jan Asselyn . . . . .	161
A young man in a broad hat . . . . .	163

Head uncovered.

Rembrandt, a small head stooping, bust nearly full . . . . .	19
Rembrandt with small black eyes, leaning forward . . . . .	21
Rembrandt with a high tuft of hair above to the right . . . . .	26
An old man, full face looking downwards, small plate . . . . .	29
An old man with wide beard, looking downwards . . . . .	30
An old man, nearly full face, large white beard . . . . .	31
Bald man with a chain, a profile . . . . .	39
Same head looking downwards, a smaller plate . . . . .	40
Rembrandt with bushy hair, injured with the acid . . . . .	49
Rembrandt with a turned-down white collar . . . . .	51
Bald man with open mouth, looking downwards . . . . .	56
Bald man, an upright attitude, a three-quarter face . . . . .	57
An old man with a large beard . . . . .	62
Small head, high forehead . . . . .	84
Man, full face, thin hair, and black eyes . . . . .	94
Man with white beard, head nearly to the top of plate . . . . .	96

(In third state the head is covered.)

Rembrandt's wife with pearls in her hair . . . . .	107
Man with curly hair and under lip thrust out . . . . .	119
Profile, bald man with a short beard and open mouth . . . . .	120
Saint Catharine, or 'The little Jewish bride' . . . . .	135
Profile, man partially bald, hands crossed upon a book . . . . .	156

Head of a woman, at the right side of the plate . . . . .	3
Rembrandt's mother, lightly etched . . . . .	5
Rembrandt, fur cap on which is a jewel . . . . .	18
Rembrandt laughing . . . . .	25
Rembrandt, fur cap and light dress . . . . .	27
Man in broad-brimmed hat, on the left of the plate . . . . .	28
Man, high cap, face nearly full . . . . .	36
Rembrandt, cap and robe of fur . . . . .	44
Rembrandt, round fur cap, full face . . . . .	45
Young man, full face, cap nearly touches top of the plate . . . . .	46
Rembrandt with a flat cap and fur collar . . . . .	47
Rembrandt's mother, background darkly shaded, nearly full face . . . . .	53

Head and bust turned to the right.

Head covered.	Man with a calotte edged with fur	59
	Woman with a black veil	67
	Woman in an irregular oval	68
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## STUDIES AND SKETCHES REJECTED.

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Peasant with his hands behind him, etc. (Lievens) . . . . .	173	177	180	143	177
Female peasant, companion to last (Lievens) . . . . .	S. 75	178	181	144	178
A sick beggar on the ground . . . . .	177	182	185	148	182
A young man sitting in a chair . . . . .	238	255	258	253	259
Bust of an old man, etc. (counterproof of No. 57) . . . . .	—	—	—	—	262
An old man sitting at a table (not known) . . . . .	247	264	267	287	269
Man crying out (same as No. 83) . . . . .	S. 112	297	301	—	301
Man's head . . . . .	301	316	323	295	321
Young man, in octagon . . . . .	S. 124	321	329	254	326
Young man with cap and feathers (F. Bol) . . . . .	S. 126	323	331	—	328
The Moor with a hammer (A. de Haes) . . . . .	—	329	339	—	333
Man with pointed beard (not known) . . . . .	G. 271	—	—	306	334
Man with singular cap (not known) . . . . .	—	—	—	—	335
Man with curly hair (not known) . . . . .	S. 112	—	—	307	336
A Mooress (A. de Haes?) . . . . .	324	347	357	241	351
An old woman's head . . . . .	327	350	360	246	354
A woman reading . . . . .	328	351	361	247	355





## DESCRIPTIVE CATALOGUE.

\*.\* The French title of each print is that given by M. Charles Blanc in his '*L'Œuvre complet de Rembrandt*.'

The dimensions are in English inches and tenths, and in French millimetres.

The Collections referred to are the British Museum, the Cambridge, Oxford, Paris, Amsterdam, and Haarlem.

### 1. TWO SMALL FIGURES, ETC.: UNFINISHED. (*Griffonnements séparés par une ligne.*)

The plate is divided down the centre by a vertical line; to the left of this are a few irregular scratches; to the right two little figures are partly traced; the one nearer to the middle has a high cap, and is seen only to the knee, the other is even less finished. *Date assumed, 1628.*

*Dimensions:* 1,8—3,0 ('046—'076).

[Coll: BM. P. A.]

*Copy.* Same d., Bibl. IX.

This little print has always been assigned to Rembrandt, and for that reason may be retained.

### 2. A LITTLE BUST: A MAN WITH A RUFF, AND FEATHERS. (*Buste d'homme au bonnet orné de plumes.*)

This is a full face; on the head is a round cap with a turned-up border coming close over the eyes, which, as well as his mouth, are tightly closed; two feathers rise from the cap to the left; round his neck is a ruff; a little shading is seen on the left background above the shoulder. *Date assumed, 1628.*

*Dimensions:* 1,2—1,0 ('031—'025).

*States:* 1st. The bust is in outline, and very slightly shaded. [Coll: A.]

2nd. Some downward lines are added, extending below the cross-shading on the left shoulder. [Coll: A.] The background of the impression at Amsterdam has been tinted.

*Copy.* Same d., Bibl. IX.

3. HEAD OF A WOMAN: ON THE RIGHT SIDE OF THE PLATE. (*Petite tête de femme.*)

A lightly etched sketch in the lower right of the plate; a veil is thrown over her head, which is turned to the right. The edges of the plate are rough, and the background soiled. *Date assumed*, 1628.

*Dimensions*: 2,5—2,2 (·064—·056).

[Coll: BM. P. A. H.]

*Copy.* Same d., Bibl. IX.

M. Charles Blanc considers this to be a sketch for the bust of an old woman, *No.* 5.

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4. A MAN ON HORSEBACK, ETC. (*Homme à cheval.*)

Seen almost from behind, and carrying a pike or spear over his left shoulder. Below the horse's head is the upper part of the figure of a man seen also from behind; and above to the left is a figure, indistinct though strongly etched; still higher, close to the edge of the plate, is some foliage. In the right upper corner, in reverse, is RH. *Date assumed*, 1628.

*Dimensions*: 3,2—2,2 (·081—·056).

*States*: 1st. The plate is irregular, being a little higher on the right side, and its edges are uncleaned. [Coll: BM. C. P. A.]

2nd. The bottom of the plate is cut straight, and the corners are very slightly rounded. [Coll: BM. C. O. H.]

*Copy rev.* The monogram, not in the right direction as it would be if this were a counterproof, is half-way between the centre and the left side, near the top of the plate.

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5. BUST OF AN OLD WOMAN LIGHTLY ETCHED. (*Petit buste de la mère de Rembrandt.*)

The face is a three-quarters turned to the right, and shadowed on the left side; a string of six pearls crosses her head, which is covered with a light veil that falls down on each shoulder; her dress is bordered with fur and open in front. In the right upper corner is engraved RH, 1628. The figure 2 is reversed.

*Dimensions*: 2,6—2,5 (·066—·064).

*States*: 1st. The bust is not yet introduced, the thin veil falls only along the left shoulder, the plate edges are soiled, and it is a little higher on the left. [Coll: BM.]

*2nd.* The bust is added ; the veil falls over both shoulders ; in fine impressions a little burr is seen on the veil, the pearls, and the fur at the back. The name and date are added. [Coll : BM. C. O. P. A. H.] M. Charles Blanc describes a manufactured 1st State in the collection at Paris.

*Copy rev.* Measures : 2,6—2,2 ('066—'056). In this copy five descending lines form the shading at the back of the neck ; in the left background is the signature of the copyist, *Both*. I have seen this copy faintly printed, and without the name ; it may then easily be taken for a repetition of the original, as indeed it was described in Barnard's Catalogue, where it appears, Lot 418, 'a rev. etched with great spirit, but has failed in the etching.'

*Copy rev.* The name of the copyist appears just below the left shoulder, *F. Novelli* : it is his *No.* 37. I have seen this copy printed as a counterproof ; i.e. in the same d. as the original, and without the name. This copy may be known by the outlines of the veil, which are irregular, and almost appear to end in the zigzag which forms the shading in the background.

*Copy.* Same d., Bibl. IX.

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6. AN OLD WOMAN'S HEAD, FULL FACE, SEEN ONLY TO THE CHIN. (*Tête de la mère de Rembrandt, vue de face.*)

A full face, the head closely covered with a kind of mob-cap or hood ; the mouth is a little drawn up ; the forehead and right cheek are in shade : there are a few scratches in the lower part of the background to the left ; a little above these and close to the head is RH, 1628. The figure 2 reversed.

*Dimensions* : 2,5—2,5 ('064—'064).

*States* : 1st. The face alone is finished ; the hood and the bust are sketched in with great spirit ; the plate measures 3,3—2,8 ('085—'072). [Coll : P. A.]

The impression at Amsterdam, which came from Van Leyden's collection, has been cut down ; the measures are taken from the impression at Paris.

*2nd.* The plate is reduced, and finished as described, but the new work is, I believe, by another hand ; the name and date are added. The dignified appearance presented in the first State is lost. [Coll : BM. C. P. A. H.]

The impressions most commonly met with of this plate have the face printed in a greyish tone, while the hood is printed in black. The lines of the hood are in dry point deeply incised, and so held and printed more ink than the very light etched work of the face.

---

7. REMBRANDT, A BUST; SUPPOSED TO BE ENGRAVED  
ON PEWTER. (*Rembrandt en buste.*)

The head turned slightly to the left; the hair is curly and disordered, and falls behind on the left shoulder; the closely fitting dress has a turn-down collar tied with two strings, which hanging down in front cross a large star or clasp, which apparently forms a fastening to the dress; the background is roughly shaded on the left to the level of the eyes. On the same side towards the top is engraved in reverse RH, 1629.

*Dimensions:* 7,0—6,1 ('178—'155).

[Coll: BM. A.]

*Copy* rev., Bibl. IX.

Etched in a bold style, showing many lines parallel to each other, as if executed with a single stroke of some double pointed tool. Bartsch, who does not recognise this as a portrait of Rembrandt, says that some have supposed it was etched on a pewter plate. Vosmaer regards it as a doubtful piece; but among the Rembrandt drawings in the British Museum is a fine head, executed with a reed pen and Indian ink, which bears a strong resemblance to this print, and is certainly the work of the master; it is in a reverse direction, and is, I have no doubt, a study for this print, which I do not hesitate to assign to Rembrandt.

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8. A BEGGAR BY THE ROAD-SIDE, AN OLD WOMAN IN  
THE DISTANCE. (*Gueux couvert d'un manteau.*)

He is standing in a stooping posture, turned a little to the left; he has a high cap divided at the top, and a large ragged cloak entirely unshaded on the right; his legs and feet are apparently swathed in bandages. In the left background is an old woman, who appears to be conversing with someone who looks out over the hatch of a door placed at the end of a thatched cottage, above which are some trees. *Date assumed, 1629.*

*Dimensions:* 4,6—2,9 ('118—'074).

[Coll: A.]

*Copy.* Same d., Bibl. IX.

Wilson, in his catalogue, No. 181, has described a print in which the principal figure is *The Dealer in Old Clothes*, No. 9;

while the background is that of this print, No. 8. He had evidently never seen such a print, but had transcribed his account almost literally from Bartsch, who in his turn had been misled by the catalogue of P. Yver. Both this and the following are excessively rare.

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9. A DEALER IN OLD CLOTHES. (*Gueux à gros ventre, dans son manteau.*)

He is in profile, walking towards the right; on his head is a high cap, with a flap over the ear; he wears a very large wide cloak, underneath which he appears to have bundles of clothes. *Date assumed, 1629.*

*Dimensions: 4,4—2,9 (113—1074).*

[Coll: P. A.]

*Copy.* Same d., Bibl. IX.

I have ventured to alter the name which M. Charles Blanc has given to this print, preferring to assume that it is a sketch of some dealer in old clothes who frequented the quarter in which Rembrandt's house was situated.

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10. TWO BEGGARS, A MAN AND A WOMAN, COMING FROM BEHIND A BANK. (*Mendiants, homme et femme, à côté d'une butte.*)

They are coming from behind a rough bank to the left of the print, and are turned towards the right; the bank hides the lower part of the man and his figure conceals part of the woman; the man has a fur cap, under which appears a linen cloth wrapped round his head, with the ends lying on his right shoulder; his mouth is open, his beard short and thin; both hands rest upon his staff. The woman, seen in profile, wears a flat hat, under which is a cap which falls down upon her neck; her hands are under her apron, a bag hangs from her waist on her right side; her mouth also is open, and like her companion she appears to be singing or crying out. In the lower right corner is the monogram RH. *Date assumed, 1629.*

*Dimensions: 4,6—3,2 (118—1081).*

*States: 1st.* The edges are irregular, especially along the

left side ; the work does not in some places reach the plate edge. [Coll : BM. P. A.]

2nd. The plate has been lowered by  $\frac{3}{8}$  in., and the edges are straight ; the upper outline of the old woman's shoulder, which was interrupted, is now continuous. [Coll : BM. O.]

3rd. The inner outline of the man's stick is continuous, and the outline of the old woman's right shoulder has been deepened with dry point. [Coll : BM. C. A. H.]

4th. The plate is again reduced to 3,9—2,6 ('099—'066) ; the bank to the left has been entirely worked over, and is more angular in form ; the monogram is cut away. [Coll : BM. P. A.]

5th. Cross work right to left, not before introduced, appears in the shadow on the old woman's neck. [Coll : BM. C. A.]

6th. The space between the man's shoulder and hand is covered with descending lines from right to left ; and right to left diagonals appear on the old woman's face, neck, and chin ; a roundish space above the bag at her side, which before was clear, is now slightly worked upon. [Coll : BM. C. P.]

7th. The man's shoulder is covered with cross-work ; from the roundish space mentioned in the 6th State shading is continued upwards, bordering the old woman's apron ; in other places the plate is retouched. [Coll : BM. P. A.]

Copy. Same d. A variation is seen in the upper part of the bank to the left. Plate I. fig. 1. This copy, a very deceptive one, is by James Bretherton.

Copy. Same d., of the 4th State. The woman's left hand is seen resting upon her basket, the thumb and two fingers clearly drawn ; in the original they are hardly defined ; the foliage on the bank in the upper left hangs downwards like the foliage of a tree. By D. Deuchar.

Copy. Same d. enlarged. Very coarse.

Copy rev. Measures 5,3—2,6 ('135—'066). Below to the left is RH *inv.* ; probably by Cumano.

The plate is still in existence ; impressions are occasionally met with which show recent work.

Doubts have been expressed as to the authenticity of this print, but by a careful comparison with the other recognised work of Rembrandt's earliest time, I have satisfied myself that, though rudely and carelessly executed, it must not be rejected. After a few impressions of the 1st State were printed it was laid aside, and falling into the hands of a pupil—in this instance probably Van Vliet—the irregular edges of the plate were filed with the effect of slightly reducing its height, and the trifling variations were made which mark the 2nd and 3rd States. Either then or at some future time the plate was again lowered and re-worked, and

fresh impressions after each variation were struck off. In this as in other instances great care should be taken not to reject a print on the evidence of its later States; the earliest impressions alone should guide our decision.

11. TWO BEGGARS; A HALF-LENGTH AND A HEAD.  
(*Gueux griffonnés.*)

A humpbacked old man, half-length, placed in profile to the right, fills nearly the whole left side of the plate; he is bareheaded and partly bald, and wears a ragged cloak with edging and collar of fur. On the same plate, to the right, is a head in profile, wearing a cap like that seen on the *Beggar in the manner of Callot*, No. 69. *Date assumed*, 1629.

*Dimensions*: 3,7—2,9 ('094—'074).

[Coll: P.]

12. THREE PROFILES OF OLD MEN. (*Trois profils de vieillard.*)

Three heads of old men seen in profile and turned to the right. They seem to be repetitions of the same model. The most perfect is that at the top to the left, and under it is another, slightly sketched, and afterwards covered by zigzag scratches; to the right is repeated the same head in a ealotte. *Date assumed*, 1629.

*Dimensions*: 4,1—3,3 ('105—'084).

[Coll: BM. P. A.]

*Copy.* By De Claussin. I have not seen this copy, but it could probably be recognised by the closer and more regular work, which is the character of De Claussin's shading.

13. TWO BEGGARS, A MAN AND A WOMAN: SIDE BY SIDE. (*Mendiants, homme et femme.*)

They are in profile, walking side by side from left to right; the woman has a large flat hat, which throws a deep shade upon her face; her hands are concealed under her apron: the man, partly hidden by the figure of the woman, is bareheaded and nearly bald. Rough shading nearly fills

the background, but is darkest at the top and bottom on the left side. *Date assumed*, 1629.

*Dimensions* : 4,7—3,7 ('121—'094).

[Coll : P. A.]

Only two impressions of this ugly print are known ; the one at Amsterdam is the full size of the plate ; the one at Paris has been cut down, and upon the back of it is printed an unique *1st State of Lazarus Klap* No. 67.

Coarse as is the execution of this print and of Nos. 8 and 9, I have not hesitated to follow the example of those who have preceded me, and attribute them to Rembrandt : they are trial plates carelessly executed and injured in the biting.

14. A BEGGAR WARMING HIS HANDS OVER A CHAFING DISH. (*Gueux se chauffant les mains.*)

He wears a large cap with flaps on each side, and over it a hat, which rises highest in front ; his face is nearly in profile turned to the right ; his cloak is drawn across his breast ; he is sitting, and upon his knees is a chafing dish, over which he warms his hands with his fingers spread out ; by his side is a frail, or workman's basket, through the handles of which a stick is passed. *Date assumed*, 1629.

*Dimensions* : 3,0—1,8 ('077—'046).

*States* : 1st. The whole of the under part of the frail is not shaded ; the plate edges are rough and soiled. [Coll : A.]

2nd. The whole of the underpart of the frail is shaded, and the plate is cut even at the top.

[Coll : BM. C. O. P. A. H.]

*Copy rev.* *Novelli*, No. 39.

*Copy rev.* 2,1 ('052) wide. The inside of the flap of the hat to the left has a cross-line not seen in the original. I believe this to be by Deuchar, though I have not found it among his copies.

15. A PHILOSOPHER WITH AN HOUR-GLASS. (*Philosophe avec un sablier.*)

He is sitting, resting his left arm upon a table, the head, nearly a profile, turned to the right ; he wears a large high fur cap wider at the top than at the bottom ; his beard is



long, white and irregular. At the right are seen an hour-glass and a skull, and a curtain hangs down behind him to the left; the background across the top from the curtain to the right edge of the plate is shaded. In the upper left is RH, 1630, but this does not appear until the *2nd State*.

*Dimensions*: 2,2—2,0 ('056—'051).

*States*: 1st. As described; before the signature and date. [Coll: BM. C.P. A. H.] There is an impression in the British Museum on parchment, which has shrunk in the printing, and was at one time regarded as a different State.

2nd. With the name and date. There are also other variations showing rework; thus, there were in the 1st *State* only four short horizontals upon the skull; there are now six; the nose has also a double outline, and there is a rework upon the beard. [Coll: P.]

This piece has been much criticised. Some connoisseurs regard it as a woodcut, and view it with interest as the only work on wood which Rembrandt has left to us; others, still holding it to be a woodcut, attribute it to Lievens; others, again, without deciding on its authorship, believe it to have been executed on a metal plate. The question is by no means an easy one. Lievens has left some fine engravings upon wood, but their technic is superior to that of this print. Still it is quite possible that this is by him, and that it owes its present position among Rembrandt's works to the carelessness or ignorance of some early collector. On the other hand, its unlikeness to everything else which Rembrandt has left need not cause it to be rejected; if on wood or zinc, it was simply an experiment, and as it did not prove a very successful one, was not repeated. The date only appearing on the *2nd State*, we may assume the execution of the 1st very early in 1630, and let this find its place among other essays. Judging from the rework which appears in the *2nd State*, I believe it was executed on metal.

---

16. REMBRANDT, WITH A CONICAL CAP: IN AN OVAL.  
(*Portrait de Rembrandt de forme ovale.*)

A full face, the head covered with a conical cap of some rough material, which casts a deep shadow over the forehead and eyes; the hair is thick and curly, and falls along the left

cheek as low as the shoulder ; the light comes in on this side. Surrounding the head is a kind of oval chainwork formed of double triangular points, which look as if dug in with the point of a graver ; this work is continued along the right side of the plate, bending a little inwards when below the oval ; the work on the shaded side of the cap is similarly executed ; there is a clear space nearly one inch deep below the oval. *Date assumed*, 1630.

*Dimensions* : 3,6—2,0 (·091—·051).

The plate is slightly wider at the top than at the bottom.

*States* : 1st. The print is as described. [Coll : BM.]

2nd. The plate is reduced ; it measures 2,5—2,0 (·064—·051) ; the clear space below is cut away. [Coll : BM. A.]

*Copy*. Same d. Of 2nd State, Bibl. IX.

Wilson has described an impression, *without the oval*, which was to be found in the Royal Collection at Paris ; he had evidently not seen it, but took his description from De Claussin. This impression is not now known at Paris, and I do not think that it ever existed. The character of the work is the same throughout ; it was a study or essay on the copper, a mere trial of an effect, which, not proving satisfactory, was thrown aside. Impressions are excessively rare, and the variation which constitutes the 2nd State was the reduction of a somewhat misshapen plate.

17. REMBRANDT IN A FUR CAP AND DARK DRESS.  
(*Rembrandt au bonnet fourré et à l'habit noir.*)

Front face, the bust turned to the left of the plate, from whence the light comes ; he wears an irregularly shaped fur cap, from under which his hair falls below his left ear and low down on his right shoulder. There is a little shading in the right background as high as the shoulder. *Date assumed*, 1630.

*Dimensions* : 3,3—3,3 (·084—·084).

*States* : 1st. As described. [Coll : BM. P.]

2nd. The plate is reduced ; it now measures 2,6—2,4 (·067—·060). [Coll : BM. C. P. A. H.]

I have no hesitation in accepting this as Rembrandt's work ; its coarseness arises, not from the original work, but from mismanagement with the acid.

18. BUST, THE FEATURES RESEMBLING REMBRANDT, WITH  
A JEWEL IN HIS CAP (not described).

Nearly full face, the bust turned slightly to the right; he has a dark moustache; his hair falls upon his right shoulder; he wears a somewhat high cap of short fur, to the front of which is attached a heart-shaped jewel; his cloak is fastened by a double band that passes across his breast in a sloping direction from right to left (of the plate); a trace of embroidery is seen on his vest; the background is slightly shaded immediately above the right shoulder. *Date assumed*, 1630.

*Dimensions*: 3,3—3,1 (1084—1079).

*States*: 1st. As above. The figure is seen nearly to the waist. [Coll: BM.]

2nd. The plate is reduced to 2,1—2,0 (1053—1051); the shoulders and upper part of the bust only are seen. [Coll: BM.]

I have felt some hesitation in admitting this print; it is so deeply overbitten that very little evidence of the master's hand can be seen; it is not improbable that it is by Van Vliet.

19. REMBRANDT: A SMALL HEAD, STOOPING. (*Rembrandt au visage rond*.)

The head is uncovered and seen nearly in front; the face is round, the hair frizzled, the nose thick, and the eyebrows lowered; the face is turned a little to the right, and shaded on the left side; the shoulders, which are high, giving the figure a stooping appearance, are only outlined, the breast slightly shaded with right to left diagonals; the background is entirely clear. *Date assumed*, 1630.

*Dimensions*: 2,5—1,9 (1064—1048).

The plate is a little wider at the bottom.

*States*: 1st. The head is unfinished, the background is scratched; turning the print upside down a small face is seen lightly etched and unshaded in what is, with the impression in this position, the left lower corner. [Coll: A.]

2nd. The head is finished, the right side of the neck and throat are shaded by very clearly executed cross-work; the scratches in the background are fewer, but the little face is still seen. [Coll: P. A.]



3rd. The plate is reduced to 1,7—1,6 (‘043—‘040). The little face is cut away. [Coll: BM. P. A.]

Bartsch, De Claussin and Wilson are followed by Blanc in describing a state in which a zigzag, seen in the previous slates, has disappeared. These writers must be in error, the zigzag is not found in any of the impressions. A little dry point work appears in the 2nd State, which retains the burr.

20. REMBRANDT: THE PLATE AN IRREGULAR OCTAGON.  
(*Portrait de Rembrandt, de forme octogone.*)

A full face, the hair is curly and partly concealed under a low fur cap; in the background to the left is engraved RH. The plate is cut closely round the head in the form of an octagon. *Date assumed*, 1630.

*Dimensions*: 1,6—1,4 (‘041—‘036).

[Coll: BM. P. A.]

This head is well designed and somewhat resembles the more youthful portraits of Rembrandt; it was classed by Bartsch among his *têtes de fantaisie*; the expression is decidedly ill-tempered. I am told there is a copy rev., but have not seen it.

21. REMBRANDT: WITH VERY SMALL BLACK EYES  
(*Rembrandt aux yeux chargés de noir.*)

The head is uncovered and the hair curly; the face is a three-quarters, high up in the plate, turned to the right and shaded on the opposite side; the eyes are very small and black; the background is irregularly shaded on the left; the acid to some extent has failed, and the effect is weak. *Date assumed*, 1630.

*Dimensions*: 2,7—2,0 (‘069—‘051).

[Coll: BM. P. A.]

*Copy*. Same d., 2,8—2,2 (‘071—‘056). Among other differences, very regular cross-work shades the neck; in the left upper corner is RH.

*Copy*. Same d., a little larger. The white shirt is shaded by a zigzag; slightly curved diagonals cross the forehead and shade the upper right cheek under the eye: the shading on the bust is by cross-work extending only two-thirds upwards.

The only impressions I have seen have the plate edges rough and irregular. It is a print of very little merit. Bartsch had never seen it, but took his description from Gersaint; Pierre Yver assumed it to be the work of Lievens, but I do not see why it should be attributed to him. I am not prepared to say to whom I should assign it if it is not allowed to be by Rembrandt.

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22. REMBRANDT WITH AN OPEN MOUTH. (*Rembrandt à la bouche ouverte.*)

Nearly full face, the body turned to the left, the hair abundant and curly; the mouth is open and the under jaw thrust out, imparting to the features an expression of pain; the neck is exposed; the background is shaded in the lower left to the level of the chin; at the top on the same side is faintly engraved RH, 1630.

*Dimensions:* 3,3—2,9 (‘084—‘074).

*States:* 1st. The plate is very irregular and soiled; a harsh uneven line is drawn below the bust, marking off a narrow clear space. [Coll: BM. O. P. A.]

2nd. The plate is reduced to 2,9—2,4 (‘074—‘061); the clear space below and part of the R of the monogram are cut away. [Coll: BM. C. O. P. A. H.]

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23. REMBRANDT WITH AN AIR OF GRIMACE. (*Rembrandt faisant la moue.*)

The head is uncovered, the face a full front, the hair curly, the eyebrows are knit and lowered, and the lips tightly closed with an air of grimace; the body turned towards the left is covered with a fur cloak with a collar; the light comes from the right; two fine lines nearly parallel cross the upper part of the plate passing through a tuft of hair which rises higher than the rest. In the upper left, cut through by the lower of the fine strokes, is RH, and below it 1630.

*Dimensions:* 3,0—3,0 (‘076—‘076).

*States:* 1st. As described. The plate edges are rough and soiled. [Coll: A.]

2nd. The plate is reduced to 2,9—2,4 (‘074—‘061), the RH and figures 30 only remain; in worn impressions these figures and the lines become indistinct. [Coll: BM. P. A. H.]

3rd. The two lines and the locks of hair through which they pass are partly effaced by the burnisher. [Coll : P.]

Vosmaer describes a picture at the Hague very much resembling this sketch ; the picture was engraved by Valentine Green as a portrait of Prince Rupert.

24. REMBRANDT WITH HAGGARD EYES. (*Rembrandt aux yeux hagards.*)

The head, which looks upwards, is turned slightly to the right ; the bust, only in outline, is to the left, from whence the light comes in ; the eyes, widely opened, have an expression of fear ; the mouth is partly open, the moustache is thin ; on the head is a flattened cap, its top cut off by the edge of the plate ; the background is very lightly shaded half way up on the lower left ; on the breast is engraved RH, 1630, but this is not very legible.

*Dimensions* : 2,0 — 1,8 (·051 — ·046).

[Coll : BM. C. O. P. A. H.]

Placed by Bartsch in his 10th class, *Têtes d'hommes de fantaisie*. An impression is mentioned by Marcus 1<sup>2</sup>/<sub>6</sub> in. larger, but this I have never seen, nor is it known to Mons. Blanc. Impressions exist of which the plate edges are rough and irregular, the upper right hand corner being contracted, possibly from the shrinking of the paper.

*Copy* rev. The top of the cap is  $\frac{1}{2}$  in. (·013), from the plate line, in upper left is *Thos. Worlidge*, 1759.

*Copy* rev. The expression much exaggerated, the top of the cap is 1,1 (·028) from the plate line.

*Copy* rev. The upper line touches the cap, in the lower left outside a border line is R<sup>t</sup> *inv.* ; to the right is *Cumano sc.*

25. REMBRANDT, FULL FACE, LAUGHING. (*Rembrandt riant.*)

A full face turned slightly to the left, the head covered with a cap ; the hair is short and curling, falling over the forehead ; as usual the nose is large ; the mouth, partly open, discovers the upper teeth ; the bust, turned to the right from whence the light comes, is clothed in a habit buttoned down the front ; round the neck is an untied cravat, one end hanging behind his right shoulder, the other seen above his dress in front ; above the right shoulder are a few lines of shading ; near the top on this side (the left of the plate) is RH 1630.

*Dimensions:* 2,0—1,7—(·051—·043).

*States:* 1st. The plate is irregular, it is a little narrower at the top than at the bottom and its edges are rough; the lines across the bust do not reach the right edge of the plate. An irregular diagonal line crosses the right shoulder, its direction is parallel to an imaginary line from the top button of the dress to the left lower corner. [Coll: BM. A.]

2nd. The plate is cut even, it now measures rather less than 2,0—1,6 (·050—·040). [Coll: BM. P. H.]

3rd. The cap and hair are retouched, making the hair, especially on the right side, wavy instead of short and curly; the end of the cravat behind the neck is covered with cross-work; a second very regular diagonal line covers the shaded part of the right shoulder, its direction is parallel to an imaginary line from the right eye to the left corner of the plate; I cannot think that this additional work was done by Rembrandt. [Coll: BM. C. P. A.]

*Copy rev.* The left eye is larger than the right; the expression is a very grave one, in complete contrast to the original.

*Copy rev. and reduced.* The head is in the upper middle of the plate.

*Copy rev.* At the lower left is *Rembrandt*, at the right is *F. Novelli inc.*, and near the top is *No. 34*.

*Copy rev.* Said to be by the hand of Rembrandt himself. I have never seen it, nor do I think any such copy exists.

**26. REMBRANDT WITH CURLY HAIR, RISING INTO A TUFT OVER HIS LEFT EYE. (*Rembrandt aux cheveux crépus et au toupillon élevé.*)**

Nearly full face, the light comes from the left, the body is turned to the right; the hair covers his forehead throwing a shadow which partially conceals his eyes, and above to the right rising in a tuft; his dress has a plain white collar; the background is slightly shaded on the left both at the top and bottom, but on the right the shading only reaches as high as the shoulder; below is a clear space about  $\frac{1}{10}$  in. deep, in which with some difficulty can be made out RH 1630.

*Dimensions:* 3,6—2,9 (·091—·074).

[Coll: BM. H.]

I have only seen two impressions of this print; the plate was much injured in the biting, and was probably at once thrown aside.

**27. REMBRANDT WITH A FUR CAP AND LIGHT DRESS.**  
*(Rembrandt au bonnet fourré et d l'habit blanc.)*

Nearly full face, slightly to the right, the body turned to the right, the light enters on the left; he wears a fur cap which comes down nearly to his eyebrows; the lower part of his right ear is seen, the hair curls down behind it nearly to his shoulder; his dress is open in front and edged with fur; a slight shading is seen in the left background reaching as high as the shoulder; at the top on the same side is engraved RH 1630.

*Dimensions:* 2,4—2,1 (nearly) (·061—·053).

*States:* 1st. The plate measures 3'6—2'9 (·092—·070). The edges, especially the right, are irregular, and as well as the background are much soiled; the vest below the neckband is white; the right temple is unshaded; there is no work in the left background; below the figure nearly in the middle is RH. 1630. [Coll: A.]

2nd. The plate is reduced; the monogram and date, cut away by lessening the plate, are re-engraved at the top upon the left. RH. 1630. [Coll: BM. A.]

3rd. A slight shading appears in the lower background to the left. [Coll: A.]

4th. Horizontals shade the vest below the neckband; a slight shading appears upon the right temple below the cap; the right eye, which till now had an unpleasing expression from its upper lid being too oblique, is altered and has a natural effect. [Coll: C. O. P. H.]

5th. The edges of the plate are smooth and regular, and the background is burnished; there are two impressions of this State in the British Museum, one of which has slipped in the printing. [Coll: BM.]

*Copy rev. of 2nd State.* The ear, clearly seen in the original, is indistinct; the hair to right is badly expressed with a continuous outline.

*Copy rev. of 4th State.* Harshly executed.

*Copy rev. of 5th State.* By Watelet.

In the Amsterdam collection is an impression (No. 1006) resembling the above, only in reverse; the etching has failed in the biting and the result is unsatisfactory; the mouth is placed a little on one side (the left of the plate): the impression has been trimmed, what remains measures 2,1—2,0 (·053—·051). It is a copy which may have been taken by a pupil in Rembrandt's studio.



28. A PORTRAIT (UNKNOWN) OF A MAN WITH A BROAD-BRIMMED HAT AND A RUFF. (*Homme au chapeau à grands bords.*)

This is a highly finished print of a man placed rather to the left of the plate and turned towards the right. He has a short beard and moustache, his mouth is slightly open and his teeth are seen; his dress is closely buttoned, round his neck is a large falling ruff, and he wears a hat with a broad brim, which is partly cut away by the left plate-edge. In the upper left is RH 1630.

*Dimensions:* 3,1—2,5 (‘079—‘064).

[Coll: BM. C. O. P. A. H.]

There are no States, though impressions are occasionally met with without the monogram and date. There is one in the British Museum; another was in the collection of the Baron Verstolk de Soelen. A careful examination reveals no evidence of erasure or trace of any tampering with the plate. M. Charles Blanc describing the Verstolk impression says: ‘J’ai reconnu que cette épreuve était sophistiquée, et qu’on l’avait imprimée avec un cache-lettre;’ adding that the monogram and date are found on all the finest impressions, an opinion which my own observation confirms. We may assume that the occasional absence of the monogram and date is due entirely to neglect in the printing, no ink having been placed on that part of the plate where they were etched.

*Copy rev.* The eyes, etc., much too deeply shaded; in the upper left is RH 1630.

We may regard this as a portrait, it shows so much careful finish; but I have not yet found any clue to the original.

29. AN OLD MAN; THE BUST SHADED ONLY ON THE RIGHT. (*Vieillard à grande barbe et à l’épaule blanche.*)

The forepart of the head is bald, but on the sides and crown the hair stands up and is curly; the beard is long, broad, and grey; the eyes and the right cheek are in shadow, the light falling on the left cheek and the beard. He is in a stooping attitude, full face, but his bust is turned towards the right, and clothed in a gown edged with fur. There is no work on the right shoulder; four white buttons are seen upon the vest. *Date assumed, 1630.*

*Dimensions* : 2,8—2,5 ('071—'064).

[Coll : BM. C. O. P. A. H.]

The Cambridge impression is an unusually fine one, printed in very rich-toned ink. Vosmaer speaks of a drawing by Rembrandt for this head, dated 1630, in the collection of Mr. J. De Voz.

**30. AN OLD MAN WITH A LARGE BEARD ; THE SHOULDERS RISE ABOVE THE EARS.** (*Vieillard à barbe ébouriffée et au front ridé.*)

His bust is a little turned to the right, from whence the light comes in, falling upon the forehead and the top of the left shoulder, which is unshaded ; the head is very much inclined and bald in front, but covered with curly hair on the crown and sides ; the beard is long and broad. There is a little shading in the background above the right shoulder, but it does not extend so high as the top of the dress ; above the head in the upper left is RH 1630.

*Dimensions* : 3,6—3,0 ('091—'076).

[Coll : BM. C. P. A. H.]

Impressions are found without the monogram and date, and have been described as a *1st State*. I have seen one such impression, and I have no doubt that Bartsch was correct in attributing the absence of monogram and date to a failure in the printing.

**31. AN OLD MAN WITH A LARGE BEARD ; THE SHOULDERS LOWER THAN THE EARS.** (*Vieillard à longue barbe blanche et à tête chauve.*)

The head is a three-quarter, turned to the right and inclined downwards, bald in front and with the hair thin on the crown and sides ; the bust is covered by a gown of some coarse material with a long nap ; the light falls on the forehead, nose, and beard, which last is white, broad, and long ; the background is shaded on the left above the shoulder. In the upper corner on this side is RH 1630.

*Dimensions* : 3,9—3,2 ('099—'081).

[Coll : BM. C. P. A. H.]

*Copy.* Same d., by De Claussin. Etched on a plate 7,0—4,8 ('178—'123), at the right of which, placed upside down, is a copy of No. 130. The angles are marked by which the plate could be cut to the same size as the original; there are impressions from the plate so cut.

This print has been attributed to Bol, to whose work some ten years later it bears a certain resemblance. It is not unlikely that Bol made use of this and other similar heads as his models.

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**32. AN OLD MAN WITH A BUSHY BEARD: A FULL LENGTH.** (*Figure de vieillard à courte barbe.*)

He is turned to the right, and in a stooping position, resting against a bank to the left of the piece; the face is a three-quarter; his hands are a little raised and are placed upon a stick, which helps to support the figure; there is some shading in the foreground; and in the middle, behind the stick, a little foliage appears in the distance. In the upper right corner is RH. *Date assumed*, 1630.

*Dimensions*: 4,5—3,1 ('115—'079).

[Coll: BM. C. P. A. H.]

*Copy.* Same d., by Deuchar, who has represented him as walking forward, and has added foliage and a background.

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**33. A BEGGAR STANDING AND LEANING UPON A STICK.** (*Grand gueux debout.*)

He is seen in front; he wears a large high cap with a narrow border of coarse fur; he is very ragged, and the toes of his right foot are seen; his body is bent forward, and both hands rest on a staff. The shadow of the figure falls on the background to the lower left. *Date assumed*, 1630.

*Dimensions*: 6,2—4,7 ('158—'120).

*States*: 1st. The plate is irregular, and the edges rough and soiled, as is also the background. There are a few indications of burr. [Coll: A.]

2nd. The plate is cut straight, and the background and edges are cleaned. [Coll: BM. C. P. A. H.]

*Copy rev.* In the left is *Rembrandt inv.*; to the right is *Sardi inc.* 1791. I have seen an impression without this inscription, but not good enough to pass for a counterproof.

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**34. A BEGGAR SITTING ON A HILLOCK, WITH HIS MOUTH OPEN.** (*Gueux assis sur une motte de terre.*)

He is sitting, on the left side of the print, turned to the right; his head, which is nearly full face, is uncovered, and his hair matted and untidy; his furred cloak is ragged and fastened across his breast with a button; his left hand, with the palm open, comes from under his cloak as he asks alms with an expression of distress; his left leg is bent so as to show the sole of his foot; the toes of the right foot appear through the shoe. In the middle of a clear space below is RH 1630.

*Dimensions:* 4,6—2,7 (·118—·069).

[Coll: BM. C. O. P. A. H.]

A *2nd State* has been described by Wilson and Blanc, who tell us that in the lower part to the left is *Rembrandt*; this is in addition to the monogram and date. I have never seen this impression. De Claussin says there is a State in which the hand is covered by the cloak; this also I have not seen, and believe there is only one State. In the best impressions the edges are rough and the background soiled.

*Copy.* Same d. Very deceptive. By James Bretherton. For a variation, see plate I. fig. 2.

*Copy.* Same d. Of the head and bust. By Deuchar.

In the earliest impressions burr is seen in the deeper lines which mark the folds of the dress, etc.

**35. A BEGGAR WITH A WOODEN LEG.** (*Gueux estropié.*)

He is seen nearly in front, but turned a little to the right; his head is inclined forward and his mouth open; he wears a fur cap; his forehead is bandaged and his left arm is in a sling; his left leg appears to be crippled, and is supported by a wooden one, in the socket of which his knee is bound, the foot showing behind; his right hand rests upon a stick, and he is very ragged. *Date assumed, 1630.*

*Dimensions:* 4,5—2,6 (·115—·066).

*States:* 1st. The plate is irregular at the top and slightly higher on the right side; the end of the stick is  $\frac{1}{10}$  from the bottom of the plate. [Coll: BM. O. P. A. H.]

2nd. The plate is cut evenly at the top and bottom; the end of the stick touches the lower plate line. [Coll: BM. C. P. H.]

36. AN OLD MAN SITTING ON A CHAIR AND WEARING A HIGH CAP, 'PHILON THE JEW.' (*Homme assis, aux trois moustaches.*)

In this, a three-quarter length, is represented an elderly man sitting on a chair, part of the back of which is seen to the left, the face and body are towards the right; he has moustaches and a short tuft on his chin, and wide, open eyes, the features to some extent resembling those of the *First Oriental Head*, No. 122. He wears a large, high cap finished at the lower part with a scarf, which is wrapped round it, and comes down low on the forehead, and has a cloak turned up with fur. A slight shading is seen in the background above the chair which gradually lessens towards the top; above it, near the corner, is RH 1630.

*Dimensions*: 4,2—3,5 ('108—'089).

*States*: 1st. As described, the work upon the cloak does not reach the right corner of the plate which is a little wider at the bottom than at the top. [Coll: BM. A.]

2nd. The plate is slightly reduced, it measures 4,0—3,4 ('102—'087). The cloak reaches the corner of the plate; there has been some retouching, and a slipped stroke, a diagonal right to left, crosses the top of the right ear. [Coll: BM. C. P. A. H.]

3rd. Described by M. Charles Blanc; a slipped stroke is seen on the left cheek, which crosses it at about the level of the middle of the nose. The print has been re-worked, he believes, in the time of Basan, since the impressions are generally found on the yellowish paper used by Basan for his printing. I have not met with this impression in any of the large collections.

*Copy*. Same d. of the 2nd *State*; very deceptive. The slipped stroke seen upon the ear is wanting in this copy, its place is taken by a harsh curved stroke looking like a part of the scarf which surrounds the cap; by James Bretherton.

*Copy*. Same d., described thus by M. Charles Blanc: 'Dans l'estampe originale, il y a sur les cheveux, au-dessus de l'oreille, un trait échappé qui, dans la copie, a été transformé en une seconde mèche de cheveux.' Bibl. VIII. II. p. 235. Possibly this is only another description of Bretherton's copy.

*Copy rev.* Measures 3,3—2,4 ('084—'061). Only the bust is seen.

This etching has been known as *The Portrait of Philon the Jew*, a title which may very well be restored if only for the sake of distinction. There is in the Galerie Tschager at Innsbruck a portrait, attributed to Rembrandt, of the person who is here represented. This in Smith's Catalogue, Part

VII. No. 461, p. 152, is called a portrait of *Philon the Jew*; and from it Van Vliet made an engraving. Bürger (Thoré), in the 'Gazette des beaux Arts,' September, 1866, describes a portrait of the same person by Van Vliet, after Rembrandt, bearing upon the hat band the word *φίλων*; and I have seen an impression of the 2nd State of the etching above described, upon which the word *Philo* was apparently engraved. I cannot learn anything about any *Philon le Juif*; and it must be acknowledged that the Greek word upon Van Vliet's picture is somewhat suggestive of the origin of the name.

37. TWO BEGGARS, A MAN AND A WOMAN, CONVERSING.  
(*Gueux et gueuse.*)

Two old beggars standing opposite in conversation. The man, who is on the left, wears a cap without a crown, his right hand is behind his back, his left rests upon a stick; the woman has her hands crossed, resting upon a stick, and from her left arm hangs a basket. Low down on the left is RH 1630.

*Dimensions*: 3,1—2,6 (·079—·066).

*States*: 1st. The plate edges are uneven, and it is higher on the left side. A fine line or scratch crosses the plate near the top, through the upper part of the man's hat. [Coll: BM. P. A.]

2nd. The plate is cut straight, the fine line is only seen in the best impressions. [Coll: BM. C. O. P. A. H.]

*Copy*. Same d.; the plate is 3,1—2,0 (·079—·051). Low down to the right is *Rembt.*, and to the left *Deuchar fd.*

*Copy*. Same d. With the name of the copyist and the date, *Overlaet s. 1760.*

*Copy rev.*; below the man's heel is R.t.

*Copy*. Of the woman alone. Same d. Etched on the same plate as his copy of a *Jew in a High Cap*. No. 102. By J. Overlaet.

*Copy*. Same d., Bibl. IX.

38. HEAD AND BUST, FULL FACE: LOOKING FROM  
BEHIND A WALL. (*Homme de face avec bonnet.*)

He is nearly full face, wearing a low cap or calotte; both ears are seen, the left is especially prominent; he has thin moustaches; his cloak, open in front, is bordered with fur. The light falls upon the upper part of his left cheek, his

36. AN OLD MAN SITTING ON A CHAIR AND WEARING  
A HIGH CAP, 'PHILON THE JEW.' (*Homme assis,  
aux trois moustaches.*)

In this, a three-quarter length, is represented an elderly man sitting on a chair, part of the back of which is seen to the left, the face and body are towards the right; he has moustaches and a short tuft on his chin, and wide, open eyes, the features to some extent resembling those of the *First Oriental Head*, No. 122. He wears a large, high cap finished at the lower part with a scarf, which is wrapped round it, and comes down low on the forehead, and has a cloak turned up with fur. A slight shading is seen in the background above the chair which gradually lessens towards the top; above it, near the corner, is RH 1630.

*Dimensions*: 4,2—3,5 ('108—'089).

*States*: 1st. As described, the work upon the cloak does not reach the right corner of the plate which is a little wider at the bottom than at the top. [Coll: BM. A.]

2nd. The plate is slightly reduced, it measures 4,0—3,4 ('102—'087). The cloak reaches the corner of the plate; there has been some retouching, and a slipped stroke, a diagonal right to left, crosses the top of the right ear. [Coll: BM. C. P. A. H.]

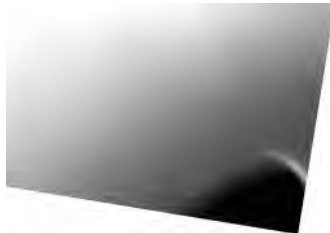
3rd. Described by M. Charles Blanc; a slipped stroke is seen on the left cheek, which crosses it at about the level of the middle of the nose. The print has been re-worked, he believes, in the time of Basan, since the impressions are generally found on the yellowish paper used by Basan for his printing. I have not met with this impression in any of the large collections.

*Copy*. Same d. of the 2nd *State*; very deceptive. The slipped stroke seen upon the ear is wanting in this copy, its place is taken by a harsh curved stroke looking like a part of the scarf which surrounds the cap; by James Bretherton.

*Copy*. Same d., described thus by M. Charles Blanc: 'Dans l'estampe originale, il y a sur les cheveux, au-dessus de l'oreille, un trait échappé qui, dans la copie, a été transformé en une seconde mèche de cheveux.' Bibl. VIII. II. p. 235. Possibly this is only another description of Bretherton's copy.

*Copy* rev. Measures 3,3—2,4 ('084—'061). Only the bust is seen.

This etching has been known as *The Portrait of Philon the Jew*, a title which may very well be restored if only for the sake of distinction. There is in the Galerie Tschager at Innsbruck a portrait, attributed to Rembrandt, of the person who is here represented. This in Smith's Catalogue, Part



little shading to the left, behind the figure. In the middle of a clear space below,  $\frac{4}{16}$  in. ('010) deep, is RH 1630, and a little to the left this monogram and date are repeated, but the last figure is lightly engraved and not very legible.

*Dimensions* : 4,7—3,8 ('120—'097).

*States* : 1st. As described. The edges of the plate are rough and soiled. [Coll : BM. A.]

2nd. This contains only the head and the upper part of the shoulder, the rest having been effaced ; the background is unshaded. [Coll : BM. P.]

3rd. The plate is reduced to 2,7—2,3 ('069—'058) ; part of the bust is worked in again. But it is coarsely and heavily executed by an inferior hand ; the background above and to the right of the head is shaded, and in the right lower corner is RH and below it 1630. [Coll : BM. C. O. P. A. H.]

*Copy*. Same d. of 3rd State, 5,2—3,5 ('133—'089). There is no shading in the background, and only the collar is complete. The monogram and date are in the lower left, not, as in the original, in the right.

Impressions of the 1st State of this print are extremely rare, in fact, I only know of two ; after they were taken, it is probable that the plate received some accidental injury, which led the person into whose hands it fell to burnish out the whole of the bust, and print from the head only. The re-introduction of the bust is by a very inferior hand.

The impression of the 2nd State in the British Museum is taken on the back of an impression of a print which I have rejected—the *Morisco* ; a bust is added in pencil, but certainly not by Rembrandt. There is also in the same collection an impression taken from the plate in its 3rd State, but *without the bust*. The head has been cut out and very neatly inlaid in a leaf of unprinted paper. At Amsterdam is also an impression *without the bust* ; in this case the shape of the head has been cut out of a piece of paper, which was then laid accurately upon the plate ; the head, the only part exposed, was inked, and an impression printed off ; the irregular outline of the protecting paper may be detected, and the slightly soiled background close round the head contrasts with the protected paper that did not touch the plate. In Paris is an impression resembling that in the British Museum, and marked as a 1st State : the impression is fastened down, thus preventing our knowing which process was employed. M. Charles Blanc credits a certain Monsieur Peters, the greater part of whose collection was acquired for the Bibliothèque royale, with being the author of similar *supercheries* ; it is not unlikely that these are his handiwork.

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40. HEAD RESEMBLING THE LAST, SMALLER AND MORE STOOPING. (*Vieillard chauve, à couronne de cheveux gris.*)

This is an apparent repetition of the last head, but smaller and inclined downwards; like the last he is in profile to the right; he is bald except for a little hair behind his ears, and has a short beard and moustache; his dress is edged with fur. A little shading is seen in the lower right background. In the upper left corner is RH, and below it 1630.

*Dimensions: 2,2—1,7 (‘056—‘043).*

[Coll: BM. C. P. A. H.]

The Amsterdam impression has the background soiled and the edges rough and dirty. Wilson says that there is an impression before the monogram and date. I have not seen it.

*Copy rev.* The eye is an ugly blot produced by harsh cross-work.

41. PROFILE OF A MAN, BALD HEADED, COARSELY ETCHED. (*Le même vieillard chauve, en contre-partie.*)

A head and bust in profile turned to the right; it is either a repetition in rev. of No. 39, or a study from the same head; he is bald in front with a little short hair behind, and wears a mantle of some coarse material; excepting round the head the background is irregularly shaded. *Date assumed, 1630.*

*Dimensions: 4,1—2,7 (‘105—‘069).*

*States: 1st.* A clear space,  $\frac{8}{10}$  in. (‘016) deep, is seen both above and below the subject. [Coll: BM. A.]

*2nd.* The plate is reduced to 2,9—2,7 (‘074—‘069); both the upper and lower borders are cut away. [Coll: BM. P. A.]

*Copy same d. of the 2nd State;* measures 3,6—2,8 (‘091—‘071); there is a clear space below in which to the right is *Hogarth pinxt.*, and below is *Smith alias Buckhorse, 1747, the Noted Bruiser.*

In curious contrast to the irreverent inscription upon the copy is the suggestion of a connoisseur, that in this profile, and in Nos. 39, 40, we have three studies of Johannes Uytenbogaert, the Remonstrant minister. The print is very coarsely executed, and the technic inferior: if by Rembrandt, it is one of his most careless studies, but it is not unlikely to have been the work of a pupil, a copy of No. 39, taken directly upon the copper, and therefore printing in reverse.



42. REMBRANDT WITH A BROAD NOSE. (*Rembrandt au nez large.*)

Full face, the body turned towards the left; the head is uncovered, the hair bushy, the nose unusually broad; the neck appears above the white band of the shirt; the light comes in on the right side. The background is clear except to the left, where it is irregularly shaded to the level of the chin. *Date assumed, 1631.*

*Dimensions:* 2,9—2,3 (·072—·059).

*States:* 1st. Measures 2,9 by a little more than 2,4 (·072—·062); there is no shading in the background; at the top are two fine lines crossing the piece from the left in a slanting and downward direction passing through the upper locks of hair, these light lines very soon disappear; they are not seen in the impression at Amsterdam. [Coll: C. A.]

2nd. The plate is slightly reduced; the lower left background is shaded. [Coll: P.]

*Copy.* Same d. The bust is shaded with very regular lines; in the upper left corner is R<sup>t</sup>. There is a 2nd *State* of this copy in which the eyes look to the right, and the shading is worked up with fine interlines; below is No. 5; it is probably by Vivares.

There is a resemblance to the other studies of Rembrandt's head, but the print is harshly and coarsely worked and is only valuable because it is rare.

43. REMBRANDT WITH BUSHY HAIR, AND STRONGLY SHADED. (*Rembrandt aux cheveux crépus, fortement outré.*)

Turned to the left but nearly full face; the hair, bushy and thick, falls on the right shoulder, but not so low on the other side; the forehead and whole of the right side of the face are deeply shaded; the light falls on the left cheek, collar and the shoulder; the background, except the lower left, is shaded; low down on this side is engraved RH. *Date assumed, 1631.*

*Dimensions:* 2,6—2,5 (·066—·064).

*States:* 1st. The edges of the plate are irregular; the shaded side of the face has been overbitten with the acid. [Coll: BM. A.]

2nd. The edges of the plate are clean and regular, and the plate itself is slightly reduced. The defects in the shading are worked over. [Coll: BM.]

*Copy.* Same d. Bibl. IX.

28. A PORTRAIT (UNKNOWN) OF A MAN WITH A BROAD-BRIMMED HAT AND A RUFF. (*Homme au chapeau à grands bords.*)

This is a highly finished print of a man placed rather to the left of the plate and turned towards the right. He has a short beard and moustache, his mouth is slightly open and his teeth are seen; his dress is closely buttoned, round his neck is a large falling ruff, and he wears a hat with a broad brim, which is partly cut away by the left plate-edge. In the upper left is RH 1630.

*Dimensions:* 3,1—2,5 ('079—'064).

[Coll: BM. C. O. P. A. H.]

There are no States, though impressions are occasionally met with without the monogram and date. There is one in the British Museum; another was in the collection of the Baron Verstolk de Soelen. A careful examination reveals no evidence of erasure or trace of any tampering with the plate. M. Charles Blanc describing the Verstolk impression says: 'J'ai reconnu que cette épreuve était sophistiquée, et qu'on l'avait imprimée avec un cache-lettre;' adding that the monogram and date are found on all the finest impressions, an opinion which my own observation confirms. We may assume that the occasional absence of the monogram and date is due entirely to neglect in the printing, no ink having been placed on that part of the plate where they were etched.

*Copy rev.* The eyes, etc., much too deeply shaded; in the upper left is RH 1630.

We may regard this as a portrait, it shows so much careful finish; but I have not yet found any clue to the original.

29. AN OLD MAN; THE BUST SHADED ONLY ON THE RIGHT. (*Vieillard à grande barbe et à l'épaule blanche.*)

The forepart of the head is bald, but on the sides and crown the hair stands up and is curly; the beard is long, broad, and grey; the eyes and the right cheek are in shadow, the light falling on the left cheek and the beard. He is in a stooping attitude, full face, but his bust is turned towards the right, and clothed in a gown edged with fur. There is no work on the right shoulder; four white buttons are seen upon the vest. *Date assumed, 1630.*

*Dimensions* : 2,8—2,5 ('071—'064).

[Coll : BM. C. O. P. A. H.]

The Cambridge impression is an unusually fine one, printed in very rich-toned ink. Vosmaer speaks of a drawing by Rembrandt for this head, dated 1630, in the collection of Mr. J. De Voz.

**30. AN OLD MAN WITH A LARGE BEARD ; THE SHOULDERS RISE ABOVE THE EARS. (*Vicillard à barbe ébouriffée et au front ridé.*)**

His bust is a little turned to the right, from whence the light comes in, falling upon the forehead and the top of the left shoulder, which is unshaded ; the head is very much inclined and bald in front, but covered with curly hair on the crown and sides ; the beard is long and broad. There is a little shading in the background above the right shoulder, but it does not extend so high as the top of the dress ; above the head in the upper left is RH 1630.

*Dimensions* : 3,6—3,0 ('091—'076).

[Coll : BM. C. P. A. H.]

Impressions are found without the monogram and date, and have been described as a *1st State*. I have seen one such impression, and I have no doubt that Bartsch was correct in attributing the absence of monogram and date to a failure in the printing.

**31. AN OLD MAN WITH A LARGE BEARD ; THE SHOULDERS LOWER THAN THE EARS. (*Vicillard à longue barbe blanche et à tête chauve.*)**

The head is a three-quarter, turned to the right and inclined downwards, bald in front and with the hair thin on the crown and sides ; the bust is covered by a gown of some coarse material with a long nap ; the light falls on the forehead, nose, and beard, which last is white, broad, and long ; the background is shaded on the left above the shoulder. In the upper corner on this side is RH 1630.

*Dimensions* : 3,9—3,2 ('099—'081).

[Coll : BM. C. P. A. H.]

36. AN OLD MAN SITTING ON A CHAIR AND WEARING  
A HIGH CAP, 'PHILON THE JEW.' (*Homme assis,  
aux trois moustaches.*)

In this, a three-quarter length, is represented an elderly man sitting on a chair, part of the back of which is seen to the left, the face and body are towards the right; he has moustaches and a short tuft on his chin, and wide, open eyes, the features to some extent resembling those of the *First Oriental Head*, No. 122. He wears a large, high cap finished at the lower part with a scarf, which is wrapped round it, and comes down low on the forehead, and has a cloak turned up with fur. A slight shading is seen in the background above the chair which gradually lessens towards the top; above it, near the corner, is RH 1630.

*Dimensions* : 4,2—3,5 ('108—'089).

*States*: 1st. As described, the work upon the cloak does not reach the right corner of the plate which is a little wider at the bottom than at the top. [Coll: BM. A.]

2nd. The plate is slightly reduced, it measures 4,0—3,4 ('102—'087). The cloak reaches the corner of the plate; there has been some retouching, and a slipped stroke, a diagonal right to left, crosses the top of the right ear. [Coll: BM. C. P. A. H.]

3rd. Described by M. Charles Blanc; a slipped stroke is seen on the left cheek, which crosses it at about the level of the middle of the nose. The print has been re-worked, he believes, in the time of Basan, since the impressions are generally found on the yellowish paper used by Basan for his printing. I have not met with this impression in any of the large collections.

*Copy*. Same d. of the 2nd State; very deceptive. The slipped stroke seen upon the ear is wanting in this copy, its place is taken by a harsh curved stroke looking like a part of the scarf which surrounds the cap; by James Bretherton.

*Copy*. Same d., described thus by M. Charles Blanc: 'Dans l'estampe originale, il y a sur les cheveux, au-dessus de l'oreille, un trait échappé qui, dans la copie, a été transformé en une seconde mèche de cheveux.' Bibl. VIII. II. p. 235. Possibly this is only another description of Bretherton's copy.

*Copy* rev. Measures 3,3—2,4 ('084—'061). Only the bust is seen.

This etching has been known as *The Portrait of Philon the Jew*, a title which may very well be restored if only for the sake of distinction. There is in the Galerie Tschager at Innsbruck a portrait, attributed to Rembrandt, of the person who is here represented. This in Smith's Catalogue, Part

VII. No. 461, p. 152, is called a portrait of *Philon the Jew*; and from it Van Vliet made an engraving. Bürger (Thoré), in the 'Gazette des beaux Arts,' September, 1866, describes a portrait of the same person by Van Vliet, after Rembrandt, bearing upon the hat band the word *φίλων*; and I have seen an impression of the 2nd State of the etching above described, upon which the word *Philo* was apparently engraved. I cannot learn anything about any *Philon le Juif*; and it must be acknowledged that the Greek word upon Van Vliet's picture is somewhat suggestive of the origin of the name.

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37. TWO BEGGARS, A MAN AND A WOMAN, CONVERSING.  
(*Gueux et gueuse.*)

Two old beggars standing opposite in conversation. The man, who is on the left, wears a cap without a crown, his right hand is behind his back, his left rests upon a stick; the woman has her hands crossed, resting upon a stick, and from her left arm hangs a basket. Low down on the left is RH 1630.

*Dimensions* : 3,1—2,6 (·079—·066).

*States* : 1st. The plate edges are uneven, and it is higher on the left side. A fine line or scratch crosses the plate near the top, through the upper part of the man's hat. [Coll : BM. P. A.]

2nd. The plate is cut straight, the fine line is only seen in the best impressions. [Coll : BM. C. O. P. A. H.]

*Copy*. Same d.; the plate is 3,1—2,0 (·079—·051). Low down to the right is *Rembt.*, and to the left *Deuchar fd.*

*Copy*. Same d. With the name of the copyist and the date, *Overlaet s. 1760.*

*Copy* rev.; below the man's heel is R.t.

*Copy*. Of the woman alone. Same d. Etched on the same plate as his copy of a *Jew in a High Cap*. No. 102. By J. Overlaet.

*Copy*. Same d., Bibl. IX.

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38. HEAD AND BUST, FULL FACE: LOOKING FROM  
BEHIND A WALL. (*Homme de face avec bonnet.*)

He is nearly full face, wearing a low cap or calotte; both ears are seen, the left is especially prominent; he has thin moustaches; his cloak, open in front, is bordered with fur. The light falls upon the upper part of his left cheek, his

2nd. The plate is reduced ; dry point work appears upon the hair. [Coll : BM. C. P. A.]

3rd. Upright work in dry point is introduced upon the hair above the right eyebrow towards the crown of the head ; the ascending line of the left nostril is continued rather higher than the corresponding line of the right ; in the previous States this line was only half the height of that on the right. [Coll : BM. A.]

4th. Oblique lines becoming almost horizontal cover the lower part and end of the nose on the shaded side. [Coll : BM. P.]

5th. The face and hair have been entirely reworked, giving to the whole an uniformly heavy tone ; the long locks which fell upon the shoulder and reached the right corner of the print are shortened, allowing the outline of the back to be seen ; the right cheek from the temple to the chin is distinctly outlined, which was not the case in the earlier impressions. [Coll : BM. C. P. A. H.]

6th. A series of short verticals deepen the shading below the chin, and on the chin are short left-to-right diagonals. [Coll : C.]

Probably the reduction of the plate which marks the 2nd State took place after it had left Rembrandt's hands ; the work which is found in the 3rd and 4th States was by his pupils, while the rework of the 5th and 6th belongs to a much later time.

#### 51. REMBRANDT WITH BUSHY HAIR AND SMALL WHITE COLLAR. (*Rembrandt aux cheveux crépus.*)

Placed a little towards the upper left of the plate ; nearly front face, the bust turned to the right ; the nose is broad, the eyes small, the hair is bushy and standing away from the head ; a collar, divided in the middle, is seen above the close-fitting habit. The light comes from the left. The background is shaded only on the lower right ; above this shading, on a level with the chin, is RH. Date assumed, 1631.

*Dimensions* : 2,2 — 2,0 (·056 — ·050).

*States* : 1st. The plate, which slightly exceeds the measures just given, is soiled, its edges are rough and uncleaned. [Coll : A.]

The impression at Amsterdam is probably unique ; it has a small margin. Four short horizontal lines, made to represent fastenings to the close-fitting habit, have been added in printing ink, possibly by Rembrandt, as a design for the completed plate,

but the idea was not carried out. This impression is the one seen by De Claussin in the De Fries collection ; from thence it passed into the collection of Baron Verstolk de Soelen, and at his sale it was acquired for the collection at Amsterdam.

*2nd.* The usual impression. [Coll: BM. C. P. A. H.]

*Copy.* Same d. 3,5 — 2,7 (‘089—‘069). The shading upon the bust is of very regular cross-work ; in the original it is very irregular.

*Copy.* Same d. 2,2 — 1,6 (‘056—‘041). By Deuchar ; his name is among the hatchings on the right.

*Copy rev.* The letters RE are seen above the shading to the left ; this is also by Deuchar.

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**52. PORTRAIT OF REMBRANDT WITH BROAD HAT AND EMBROIDERED MANTLE.** (*Rembrandt au chapeau rond et au manteau brodé.*)

The head, seen nearly in front, is covered with a broad-brimmed hat turned up over the left side of the face ; the hair, which is very fine and delicate, appears on each side, hanging on the left as low as the shoulder ; the body is turned towards the left and in later States is covered with an embroidered mantle bordered with fur ; round the neck is a plaited and laced ruffle ; the left hand only appears, it has a wristband, ruffle and glove ; the light comes in on the right. The date, 1631, does not appear until the 5th State.

*Dimensions:* 5,8 — 5,1 (‘147—‘130).

*States:* 1st. A white space is seen in front of the hat, the outline of the brim above the left ear is interrupted, and the extreme edge of the brim to the left (of the plate) is not clearly given ; there is a slight defect in the biting in the hair above the left eye, and the outer white of the right eye is not worked upon ; I have only seen one impression, it may be called a trial proof and is probably unique. It has been mutilated and the upper corners cut off by some foolish collector. [Coll: BM.]

*2nd.* Delicate curved lines from right to left, following the shape of the hat, cover the white space ; the edge of the hat to the left is strongly marked, and the outline above the left ear is continuous ; the lower outlines of the nose and chin show rework in dry point. [Coll: BM.]

*3rd.* The white space in front of the hat is covered with left-to-right diagonal and horizontal lines ; the defect in the biting upon the hair over the left eye is remedied ; the outer white of the right eye is worked with vertical strokes of the same tone as the iris, which is now rather confused with it, the result being



that the pupil shows as a small black dot. The British Museum impression is mutilated; it measures 3,5—2,7 ('089—'069). [Coll: BM. A.]

4th. The outlines of the right eye are clearly defined lines parallel to the eyelid, appearing both above and below it; the iris is darkened by additional work, so that the eye recovers its expression. The British Museum impression of this State has been cut down. [Coll: BM.]

5th. The bust is now introduced; the falling collar, on which is seen only a faint indication of lace work, is outlined; the cloak hangs from the right shoulder in two distinct folds which separate as they descend; the line of the inner fold cuts the margin of the cloak at the level of the hand, below this is seen an additional fold faintly expressed, as if introduced and then partly burnished out; the dress below the left hand is divided vertically, it is darkly shaded to the left of this division, lightly shaded to the right; the background is clear except that low down on the left a few vertical and diagonal cross-strokes are seen. In the upper corner of the same side is RH 1631. [Coll: BM. A.]

Wilson describes a state in which the monogram appears without the date, and M. Charles Blanc does the same, but they do not say where they have seen it; the MS. notes to this print in the British Museum say '*the RH is added but not the date,*' and again the monogram and date are said to be *written*; I have never seen the state without monogram, etc. It is not in any of the large collections, but Wilson was generally so well informed that I think it quite probable that it exists, although if found I should not regard it as a State, but assume there has been failure in the printing.

6th. The hat is now entirely reworked in dry point, with lines and interlines following the curves of the brim; the lower border of the ruff is defined, but its outline and the outline of the right shoulder are still unfinished; the hair at the back is made to fall below the ruff; embroidery appears on the left shoulder, and a row of buttons is seen round the edge of the cloak on that side; the cloak hangs from the shoulder in one fold, the lower faintly expressed fold is burnished out; there is some shading behind the figure to the right at the height of the elbow, as if of a bank or wall, against which the figure is leaning. [Coll: BM. C. P.]

7th. The shading to the right, representing a bank or wall, is erased; the background, to the top and to the left, is covered with irregular work; the monogram and date, which faintly engraved would have disappeared under this shading, are reworked in dry point. [Coll: P. A.]

8th. The plaits and lace pattern and the outline of the ruff are finished; the outline also of the shoulder is complete; the vertical division in the dress below the left hand has disappeared

under fresh work; in the upper part of the plate to the right, sloping from left to right, is *Rembrandt f.* [Coll: BM. P. A. H.]

*9th.* The shading of the background, except in the lower corner to the left, is burnished out; the name is gone, and the plate, retouched, is worn and poor. [Coll: BM. A.]

*Copy.* Same d. of the *8th State*; it measures 5,6—5,1 (143—130); though possessing some merit, it ought not to deceive, the treatment of the hair is so unlike the touch of Rembrandt; the lower and outer left outline of the cloak is straight instead of being curved, and it approaches the hand by  $\frac{1}{10}$  instead of  $\frac{2}{10}$ ; while the fold on the right, which is darkly shaded, nearly touches, in the copy, the edge of the plate: this copy is by Van Vliet, and will be catalogued among his works.

*Copy* in rev. On a smaller plate, as a frontispiece to Daulby's catalogue. Engraved by Chapman.

There is a fine impression of the *2nd State* in the British Museum, which possesses the additional interest of having the bust and collar worked in crayon, no doubt by Rembrandt himself; he has also added his signature in the lower right, *Rembrandt*; and on the left, on a level with the face, is *Æ 24*, and below 1631. On an impression contributed to the Rembrandt Exhibition of 1877 by R. S. Holford, Esq., is a similar signature and date. (Plate I. figure 3.) A collar and bust in black pencil are also added to an impression of the *3rd State* in the British Museum. The design in each case differs from that of the etching; and as the crayon or pencil work, and the form of the signature, are of a later time, we must assume that Rembrandt preserved some early impressions of his plate, which he afterwards completed, not for his own satisfaction, but as presents to his friends.

The variations which distinguish the States before the bust are evidently corrections of an oversight or error, and the impressions are trial proofs: the *5th* is the earliest completed State, but the attitude is so ill-conceived and the effect so unsatisfactory that we do not wonder that Rembrandt laid the plate aside, and that the further alterations and additions are the work of other hands, the *8th*, if not the *7th*, State belonging to a much later time.

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**53. REMBRANDT'S MOTHER IN A BLACK DRESS, A SMALL UPRIGHT PRINT.** (*Buste de la mère de Rembrandt, la main sur la poitrine.*)

This is the bust of an old woman, turned a little to the

right and looking downwards; her head is covered with a black open veil, her dress is also black, her left hand is placed high up on her breast. The background is shaded; there is a clear space below, about  $\frac{1}{16}$  in. deep, in which, a little to the left, is RH 1631.

*Dimensions:* 3.7—2.6 (1094—1066).

*States:* 1st. As described above. [Coll: BM. C. P. A.]

2nd. There is some additional shading below the left hand, defining the form of the sleeve; this shading consists of a series of short strong horizontal lines partially covered by similar downward lines from left to right; the eyes are retouched; the result is unfavourable, for the grey eyelashes seen in the 1st State have disappeared. [Coll: BM. C. O. A. H.]

This head (2nd State) has been substituted for the head of Rembrandt's wife, No. 128: see the description.

The student should not fail to remark the skilful drawing of the hand, so expressive of old age. Rembrandt's mother died in 1640, and though the exact date of her birth is not known, we have reason for supposing that in 1631 she was about 63 or 65 years old.

**54. REMBRANDT'S MOTHER, SEATED, LOOKING TO THE RIGHT.** (*La mère de Rembrandt, au voile noir.*)

Her face a three-quarters; she is seated, towards the right, in an armchair, at a round table, only part of which is seen; her hands are crossed and placed before her; she wears a close-fitting cap under a loose black veil, and has a short fur cloak or mantelet edged with fur of a longer texture, which, open at the top, allows a white habit shirt to be seen; the background is shaded on the left upwards as high as the elbow; immediately above this shading is RH f. *Date assumed*, 1631.

*Dimensions:* 5.9—5.1 (150—130).

*States:* 1st. The space below the seat of the chair is shaded with fine horizontal lines from left to right, crossed by diagonals from right to left; the shadow in the background rises as high as the sleeve, the monogram is lightly etched. [Coll: A.]

2nd. The upper part of the shading below the chair is deepened by a series of verticals, looking almost like a fringe to the chair cushion; the shadow in the background rises as

high as the monogram, which has been reworked in dry point; a black spot is seen at the end of the nose. [Coll: P. C.]

3<sup>rd</sup>. A second stroke outlines the nose, and the black spot has disappeared. [Coll: BM. P. H.]

4<sup>th</sup>. The plate is cut down to an oval. [Coll: A.]

*Copy rev.* Above the shading behind the chair is RH *inv.*; short downward strokes, or dashes, between the lines of this shading, give it a spotty appearance.

*Copy rev.* Harsh and poor; in the upper left is R<sup>t</sup> *inv.*; in the upper right is *Cumano sc.*

*Copy.* Same d. Bibl. IX.

**55. REMBRANDT'S MOTHER, HER HAND RESTING UPON HER BREAST. (*La mère de Rembrandt, au bonnet de dentelle.*)**

A half length seen in profile and turned to the right; she is seated in a dignified attitude in an armchair; her right hand rests on the arm of the chair, the left is placed upon her breast; round her head is a flowered scarf the ends of which hang down over her right shoulder, and behind her as low as her elbow; her shadow is cast upon the background to the left. Low down on the right is RH 1631.

*Dimensions:* 5,8—5,1 (·148—·130).

*States:* 1<sup>st</sup>. The shadow on the background rises higher than the head; the ends of the scarf, which hang over her shoulder, are plain. [Coll: BM. C. A.]

2<sup>nd</sup>. The shadow rises only to the shoulder, and the scarf is flowered. [Coll: BM.]

3<sup>rd</sup>. In the 2<sup>nd</sup> State some bold curved lines shade the back of the right sleeve, but they do not extend to the scarf, the outlines of which are not well defined. In this State the sleeve is again worked over with strong curved lines, and stands out distinctly from the scarf, which is also reworked. [Coll: BM. C. P. A. H.]

*Copy rev.* Little masses of shadow upon the hair give it a woolly appearance, like the hair of a negress: this copy is inscribed, *F. Novelli, 1792, No. 32.*

**56. BUST OF A BALD MAN, LEANING FORWARD TO THE RIGHT, WITH HIS MOUTH OPEN. (*Buste de vicillard chauve, à tête baissée.*)**

The head is quite bald, and inclined very much forward, and with the body is turned to the right; the light comes from

this side, and falls full upon the head and the left shoulder, and is seen on the back; the mouth is open, showing the teeth; the beard is short and bristly. In the left upper corner is RH 1631.

*Dimensions:* 2,7—2,2 (‘069—‘056).

*States:* 1st. There is a light spot at the left corner of the mouth immediately below the nose; there is no shading at the top of the left shoulder. [Coll: BM. A.]

2nd. The teeth are concealed by fresh work, a few lines shade the top of the left shoulder, and cross-work covers the irregular left-to-right lines below it: the whole of the right breast is covered with downward strokes, which are continued to the edge of the plate. [Coll: BM. C. P. A. H.]

3rd. The small space below the nose is worked over. [Coll: BM. C. P.]

*Copy rev.* Very regular cross-work is seen in the shading. Above the head, near the top, is, in largish letters, REM. It is by Danckaerts.

This has been regarded as a doubtful piece. I feel assured that though the variations are not by Rembrandt, the 1st *State* is his; one of the careless studies of this date. Possibly he only began the plate, and threw it aside before even the head was finished.

# 57. BUST OF A BALD-HEADED MAN WITH A LARGE NOSE.

(*Buste d'homme chauve, à gros nez.*)

The face is a three-quarters, turned to the right, on which side the light comes in; the head is bald, except for a few short hairs behind and above the ear; the right background and the lower part to the left are shaded. In the upper left corner is RH 1631.

*Dimensions:* 2,6—2,3 (‘066—‘058).

*States:* 1st. As described. [Coll: BM. C. P. A.]

2nd. A wrinkle appears between the eyebrows, and another, strongly marked and curved, between the nose and the corner of the mouth. [Coll: C.]

3rd. The wrinkle between the nose and the mouth is widened by a series of fine short lines, the light on the cheek on this side is worked over, and nearly vertical strokes are seen on the neck under the chin. This retouching entirely alters the character of the face. [Coll: BM. C. O. P. A.]

*Copy rev. of the 3rd State.* The background and parts of the bust and face are covered with very regular cross-work.

*Copy rev.* The plate, including a clear space at the bottom, is 3 in. ('076) high; in the middle of the clear space is 1649.

*Copy rev.* Above the head to the right is R<sup>t</sup> 1633. This is by Cumano.

The alterations which constitute the *3rd State* are not by Rembrandt.

58. BUST OF AN ELDERLY MAN WITH A CAP AND ROBE OF FUR. (*Homme âgé, en robe fourrée et bonnet.*)

Head and bust of a beardless man with broad forehead, a three-quarters turned to the left and looking downwards; he wears a small fur cap, rising in front; his dress is edged with fur and open in front, showing his vest. The background is slightly shaded, leaving a space about the head clear. In the upper left is RH 1631.

*Dimensions* : 2,9—2,3 ('074—'058).

Wilson describes three States, but as he defines them as 'not much worked,' 'more worked,' and 'still more finished,' we may suppose he had not himself seen them, but borrowed his description from Bartsch. I have seen twenty-eight impressions, and carefully noted the variations.

*States* : 1st. As described, the shading from right to left on the right shoulder is parallel to the outline of that shoulder and to the fur border of the dress. [Coll: BM. P. A.]

2nd. A diagonal right-to-left shading covers and nearly conceals the lines parallel to the shoulder; some nearly horizontal shading crosses the cap; an uniform diagonal right to left covers the face from nose to chin. [Coll: BM. C. P. A. H.]

3rd. Very coarsely reworked; a small light space which was seen at the side of the nose is gone. [Coll: BM. H.]

*Copy.* Same d. by Deuchar 3,1—2,8 ('079—'071). The eyebrows and a wrinkle between them make a circular mark at the top of the nose. A riband and medal are seen upon the vest.

*Copy rev.* Above the head is *Rembrandt* 1633. The eyes look straightforward.

*Copy rev. and enlarged.* Below is *Docteur Fauste*, etc.

59. AN OLD MAN WEARING A CALOTTE EDGED WITH FUR. (*Vicillard à barbe carrée et très-haut front.*)

The head is a three-quarters, turned to the right, and shaded on the opposite side; the eyes are directed down-

wards ; the cap is of singular form, like a calotte edged with fur ; the dress is also bordered with fur ; the background is only slightly shaded above the right shoulder. In the upper left corner is RH followed by two figures of a date which are not easy to decipher. *Date assumed, 1631.*

*Dimensions :* 3,4—2,9 (‘087—‘074).

*States :* 1st. This is little more than a sketch, the condition probably in which Rembrandt left the plate. [Coll : A.]

2nd. The plate is reduced, and measures 3,0—2,6 (‘076—‘066). The bust and head are coarsely finished ; the few impressions I have seen are badly printed, and have a poor effect. I should not hesitate to reject the piece if the sketch described as the 1st State did not exist. [Coll : BM. P. A. H.]

**60. BUST OF A MAN, TURNED TO THE LEFT, WITH AN ACTION OF GRIMACE. (*Homme faisant la moue.*)**

The face is nearly in profile, turned to the left, the forehead is rounded, the beard short, thick, and curly ; the lips projecting forward as if making a grimace ; the dress is edged with fur and fastened with a button in front. The background has a shading on the left which gradually diminishes upwards. *Date assumed, 1631.*

*Dimensions :* 3,0—2,4 (‘076—‘061).

*States :* 1st. The forehead is shaded with very irregular work, the upper border of the cravat is partly unshaded ; the outline of the short curly beard from the mouth downward and from thence to the ear is rounded ; the shading of the background on the left is confused with the bust. [Coll : BM. A. H.]

2nd. Distinct cross-work shades the forehead, the white space on the border of the cravat is worked over, cross-work strengthens the shading on the right and below the chin and ear. The outline of the beard from the mouth downwards, and from thence to the ear, forms a right angle, and a shading in the lower left outlines the bust. [Coll : BM. P.]

3rd. The whole is reworked, regular parallel left-to-right lines cover the background. This work is of comparatively recent date. [Coll : BM.]

The 2nd State of this print betrays such inferior work that amateurs who do not know the 1st have ascribed it to Lievens ; but the variations which mark the 2nd, and still more the 3rd States are evidently by an inferior and probably a much later hand, A fine impression of the 1st State is in



the collection of the Duke of Buccleugh ; it bears the inscription *P. Mariette*, 1672, probably the date when the 2nd State appeared.

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**61. HEAD AND BUST, UPRIGHT, WITH BUSHY BEARD.**  
(*Vieillard à barbe et cheveux frisés.*)

The face is a three-quarters, turned to the left ; the head, which is held upright, is covered with curly hair, and the forehead is wrinkled ; he has a moustache and short bushy beard ; his dress is a cloak, unshaded on the left ; a few right-to-left diagonals are seen in the lower left background. In the upper left is RH 1631.

*Dimensions* : 2,1—1,8 ('053—'046).

*States* : 1st. Before the monogram and date. [Coll : C.]  
2nd. With the monogram and date. [Coll : C. P. A.]

This doubtful print is very rarely met with. I only know four impressions. It has always been attributed to Rembrandt, and as the signature resembles his work I have retained it.

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**62. BUST OF AN OLD MAN WITH A LONG BEARD.**  
(*Vieillard à grande barbe et au front ride.*)

A fine head uncovered, the forehead bald and wrinkled ; the hair stands up upon the crown. The face is a three-quarter, looking downwards and turned to the right ; the bust, in the same direction, is only slightly sketched on that side, but the shoulder and back are covered with work ; the light comes from the right, the shadow on the left rising as high as the shoulder. On the right, about an inch from the bottom, is RH 1631.

*Dimensions* : 4,7—4,6 ('120—'118).

*States* : 1st. As described ; the plate is uncleaned, and in some places spotted. [Coll : BM. C. P. A.]

2nd. The plate is reduced, and now measures 4,7—4,2 ('120—'108). The last figure of the date is cut away. There are marks of rework, especially on the cheek and side of the face. [Coll : BM. C. O. P. A. H.]

*Copy*. Same d. 5,2—3,7 ('133—'094). There is a ragged hole upon the shoulder, which will help to distinguish this copy



(Plate I fig. 3.) The shading behind the bust, in the original, is of cross-work up to the level of the shoulder; in the copy it is formed of descending lines from right to left, which rarely touch or cross each other.

The authenticity of this piece has been doubted, it has even been attributed to Bol, in which case it must have been executed at least ten years later than the date it bears. I do not myself doubt the print, but believe it has here its proper place among Rembrandt's earlier Studies.

**63. AN OLD MAN WITH A LARGE BEARD; A SQUARE PLATE.** (*Vieillard à barbe pointue, les cheveux hérissés.*)

The bust is placed somewhat to the right, but the face is a three-quarters to the left, and shaded on that side; the beard is long and broad, and finishes in points; the forepart of the head is bald, but the hair, which is curly, stands up upon the crown; the eyes are directed downwards; the dress is plain. There is a little shading in the background on the left above the shoulder, and in the *2nd State*, in the upper corner on the same side, very faintly engraved, is RH 1631.

*Dimensions:* 2,6—2,6 (‘066—‘066).

*States:* 1st. The plate-edges are rough and soiled; the lines which shade the right shoulder are curved at the top to show its roundness, and are then made to descend vertically. [Coll: BM.]

Upon the impression in the British Museum, in the upper left corner, is read RH 1631; this is not engraved but written, and the shape of the figures is not the same as in the *2nd State*.

2nd. The plate-edges are smooth and clean; the shading on the shoulder is as before; below it left-to-right diagonals cross the verticals, and a right-to-left diagonal deepens the shading behind the shoulder. The monogram and date are introduced. [Coll: BM. C. O. P. A. H.]

*Copy rev.*; very good. Without the monogram and date.

*Copy rev.* 2,6—2,4 (‘066—‘061). The lines are tremulous and weak.

**64. MAN WITH A LARGE BEARD AND LOW FUR CAP.** (*Vieillard à barbe blanche et bonnet à poil.*)

This is nearly a full face, but turned a little to the left; the beard is white, broad, and long; on the head is a fur cap,



placed partly on one side; the background is very slightly shaded in the lower left. *Date assumed, 1631.*

*Dimensions: 2, 5—2, 1 ('064—'053).*

*States: 1st.* The work does not quite reach either the lower edge or the right side of the plate; the edges are irregular and soiled; the line of the cap across the forehead is faintly expressed as if here the acid had failed. [Coll: BM. C.]

*2nd.* The work is carried to the lower edge and the right side of the plate; the line of the cap across the forehead is strengthened, noticeably above the left eyebrow, with short, deep horizontals. [Coll: BM. C. P. A. H.]

*Copy rev.* The cap is darkened with shading which has a right-to-left direction.

Impressions are always faintly printed, the plate having been insufficiently bitten.

**65. AN OLD BEGGAR SEATED WITH A DOG BY HIS SIDE.**  
(*Vieux mendiant assis et son chien.*)

He is sitting on a low bank on the right side of the print and turned towards the left; his head is uncovered; he has a ruff round his neck, his cloak is large and patched, the toes of his left foot are seen through his shoe and his leg appears bandaged; he is warming his hands over an earthen pot placed upon his knees; a little rough dog is by his right side. In the lower right corner is RH 1631.

*Dimensions: 4, 3—3, 2 ('110—'081).*

[Coll: BM. P. A. H.]

The monogram looks more like the letters PL.

I long regarded this print as something more than doubtful; I should not now admit it but that I think it forms one of a group of prints which were all more or less injured by mismanagement with the acid.

**66. AN OLD WOMAN IN A COTTAGE. (THE ONION WOMAN.)** (*La femme aux ognons.*)

Represents an old woman seated, and turned towards the left. She is very much bent together; her hands are clasped and her elbows rest upon her knees; her feet are placed upon

a chaufferette, the left foot is bare; behind her appears a roughly made wooden door, and on the wall to the left hangs a string of onions. In the upper right is RH 1631.

*Dimensions:* 4.9—3.2 (124—81).

*States:* 1st. The plate measures 5.0—3.5 (128—89). The monogram and date are wanting. [Coll: A. H.]

2nd. The plate is reduced, and the monogram and date are added. [Coll: BM. C. P. A. H.]

*Copy* in rev. Attributed to Lievens, but it is a much more recent work.

Wilson in rejecting this print has unfortunately attributed it to Lievens; I say *unfortunately* because, misled by his decision, *The Onion Woman* has been generally accepted, at least by English amateurs, as an almost typical example of Lievens' work, and has thus tended to bias their judgment when criticising the doubtful and inferior technic which continually appears in the later, and in some cases in the earlier States of Rembrandt's prints. If the student will acquaint himself with the peculiarities of technic which Lievens' acknowledged prints exhibit, he will find that they show a thinness, a comparative weakness, and a certain closeness of work which is unlike the handling of Rembrandt. M. Charles Blanc—and there is no critic whose opinion on this matter is more entitled to respect—pointed this out in special reference to the print before us; he says, 'Ajoutons que la manière fine et maigre de Lievens, ses travaux serrés, ne s'accordent pas le moins du monde avec ces hachures hardies tracées d'une main libre, sûre et vigoureuse.' He would allow a certain resemblance to Van Vliet, but reminds us that if *The Onion Woman* is rejected, many other of Rembrandt's earlier prints (ex. gr. *Lazarus Klap*, No. 72) must also be discarded. I do not hesitate to attribute this print to Rembrandt, and believe that, like many others, it owes its apparent coarseness of execution not to the work with the needle, but to mismanagement in the after treatment of the plate, which was suffered to remain too long in the acid; the result was that it became overbitten, and thus whatever excellence the original design may have possessed was partially destroyed.

67. AN OLD WOMAN WEARING A DARK HEADDRESS  
WITH LAPPETS. (*Vieille au capuchon.*)

A head three-quarters to the right, the light comes from the left; over a white cap which crosses her forehead she wears a hood of some thick material like short coarse fur, which falls on her shoulders like the headdress of a nun. The fur which borders her dress rises high at the back of her neck, but leaves her dress open in front; a band passes round her neck; a little shading is seen on the right opposite the chin. In the upper left corner is RH 1631.

*Dimensions:* 2,5—2,1 ('064—'053).

*States:* 1st. The neckband, and habit shirt immediately below it, are unshaded; the hood, where it falls on the right shoulder, is only slightly worked with short hatchings and lines from left to right which do not reach its outlines; there are no verticals in the shading of the dress upon the breast below the fur. [Coll: BM. P. A.]

2nd. The hood is closely worked over, and vertical lines appear in the shading upon the breast. [Coll: P. A.]

3rd. The neckband and habit shirt are now shaded. [Coll: BM. C. P. A. H.]

68. A WOMAN IN A VEIL; THE LOWER PART OF THE  
PLATE AN IRREGULAR OVAL. (*Femme à la guimpe.*)

A three-quarters face, turned to the right and shaded on that side; the head is covered with a kind of turban, from which a band hangs loosely round the neck and under the chin; the lower part of the bust is finished in an irregular oval with a clear space of half an inch below it to the edge of the plate; the background is slightly shaded upon the right and above the head, while upon the left are two straight lines extending from the top to the shoulder, crossing each other. *Date assumed, 1631.*

*Dimensions:* 2,8—2,8 ('071—'071).

*States:* 1st. As described. [Coll: BM. A.]

2nd. The plate is reduced, it now measures 2,8—2,2 ('071—'056); there are no variations in the technic. [Coll: BM. C. O. P. A. H.]

*Copy rev.* Very indifferent.

*Copy rev.* Harshly executed; the shading on the dark side

of the face is of very regular, descending lines parallel to the nose; in the space below is R<sup>t</sup> *inv. Cumano. sc.* This copy also appears as a counterproof, i.e. in same d. as the original.

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69. HEAD AND BUST, THE HEAD NEARLY FILLING THE UPPER RIGHT OF THE PLATE. (*Profil à barbe droite et bonnet.*)

Head and bust of a man in profile to the right; the head is placed in the upper right of the plate. He wears a cap, has short hair, a short thick beard, and a cloak or mantle of which the cape falls back over the shoulders; near the upper left is RH 1631.

*Dimensions:* 1,9 — 1,5 ('048 — '038).

[Coll: BM. P. A.]

A very doubtful print, hardly deserving a place even among this group of careless studies.

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70. A BEGGAR IN A RAGGED CLOAK IN THE MANNER OF CALLOT. (*Gueux à manteau déchiqueté.*)

He wears a curious pointed cap without a crown, his coat is ragged, hanging in strips; he is in profile walking towards the left, his stick is seen in the space between his legs. The background, along the left and top, is irregularly shaded, mostly with short hatchings. Low down on the left is RH 1631.

*Dimensions:* 3,3 — 1,5 ('084 — '038).

*States:* 1st. The lower part of the face and of the neck are unshaded, as are also the back of the right leg below the knee, and the shoe; the fold of the cloak, where its outline touches the stick, is white. [Coll: BM. C. P. A. H.]

2nd. The face is wholly shaded with diagonals from right to left; the right leg and the shoe are shaded with single lines, the fold of the cloak, where its outline touches the stick, is shaded. [Coll: BM. C. P. A.]

3rd. Cross lines are seen upon the face and upon the fore part of the shoe. [Coll: BM. A.]

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71. SMALL FULL-LENGTH FIGURE OF A BEGGAR IN A  
LARGE CLOAK. (*Vieillard sans barbe.*)

He is turned to the right in a half sitting posture, though what he rests against does not appear. He wears a soft cap depressed in the middle, and a long cloak in several folds with a collar of coarse fur; his left hand is slightly raised, and his fingers point towards the ground in front; his shadow is seen on the left foreground. At the top to the left is RH 1631.

*Dimensions:* 2,5 — 1,6 (064 — 041).

An outline of this figure will assist in defining the States.

The Drapery is thus disposed:

The fold A hangs a little lower than his waist.

The fold B separates into two about the level of his knee, the right outline cutting the outline of the left leg.

The fold C is behind this.

The fold D is the fall of the cloak to the left, cut by the plate edge.

*States:* 1st. D is shaded only by a few irregular lines; the background is soiled and the plate edges rough; the fur at the back of the neck only extends over the fold A. [Coll: P.]

2nd. The fold D is now covered with coarse work which is seen to extend over the lower part of the fold C. [Coll: BM. C. P. A.]

3rd. The fold C is shaded; the fur at the back of the neck extends over A and B. [Coll: P. A.]

4th. The fold B is shaded; verticals and a narrow series of diagonals, left to right, are seen to the right of A, and are continued downwards on the trouser; the back of the right leg is also shaded. [Coll: BM. C. P. A. H.]

5th. The fold A is shaded, and additional work shades the other folds. [Coll: P.]



Wilson has followed Bartsch in describing a 1st State, in outline, before the signature and date, on a plate measuring 3 in. by 2 in.; and also a 2nd State, distinguished only by some shading in the background. I have failed to find these States or recognise any others than those above described, but that these earlier States have existed is not improbable. The print is one of those which show careless and hasty execution, and is only found in many States because it fell into other hands. The occurrence of these variations upon a

plate so insignificant is very strong evidence in favour of my assertion that Rembrandt himself rarely altered his plates.

**72. LAZARUS Klap; OR THE DUMB BEGGAR. (*Le Lépreux*.)**

He is seen in profile turned to the left, sitting on a small hillock and leaning forward, with his staff between his legs; in his right hand is a kind of castanet made of flat pieces of wood, which when shaken strike together and make a noise to attract attention; on his head is a high fur cap; his cloak has three stripes along the bottom. At the top of the plate, to the left, is RH 1631.

*Dimensions:* 3,7—2,5 ('094—'064).

*States:* 1st. The single impression I have seen of this State is printed on the back of an impression of *Two beggars, a Man and a Woman, side by side*, No. 13. The only shading is upon the front of the cloak and upon the right arm, where a few coarse lines appear; the folds of the cloak are scarcely defined. The impression measures 4,0—3,0 ('102—'076). [Coll: P.]

2nd. The plate is 3,7—2,5 ('094—'064); the left foot is rather more than  $\frac{1}{10}$  ('006) from the lower plate edge; the side of the cap, the face, and the neck are white; the cloak is only shaded along the front, in the folds near the bottom, along the edge of the turned-back border, and upon what looks like a ragged arm-hole; the bank on which he sits is not shaded at the top. Beneath the right arm is a place where the acid has failed. The monogram and date are added. [Coll: BM. H.]

3rd. The failure in the acid is corrected. [Coll: P. A.]

4th. The face is shaded with a vertical, a right-to-left diagonal, and in front by a horizontal line; the neck remains white, the shading, which looked like a ragged armhole, is burnished out. [Coll: C.]

5th. The plate is reduced at the bottom to 3,5—2,4 ('089—'061); the foot comes to within  $\frac{1}{10}$  of the lower plate edge; the neck is shaded. [Coll: BM. P.]

6th. The turned-back fold of the cloak from behind the neck downwards is worked upon, the bank is harshly shaded through-out, and the plate is slightly reduced. [Coll: BM. C. P. A.]

*Copy.* Same d., W. J. Smith; may be recognised by the neatness with which the shading is executed.

Bartsch tells us that in earlier times a leper, called in Holland 'A Lazarus,' was compelled to carry a castanet or 'Klap,' which he should shake to warn the passers by, but that in his day it was used by deaf and dumb beggars to attract attention.

73. TWO VENETIAN FIGURES. (*Deux figures vénitiennes.*)

Two men, wearing long cloaks, with high caps on their heads, are seen in profile walking side by side and in step, from left to right; their stockings have fallen down, they lean forward as they walk, and look more like escaped galley slaves than honest men. *Date assumed, 1631.*

*Dimensions:* 3,7—2,3 (·094—·058).

*States:* 1st. An unfinished etching; the men's legs are completed only to the knee. I have not yet seen this impression, which, so far as I know, is only to be found in the collection at the Albertina Museum at Vienna.<sup>1</sup> M. Charles Blanc in his remarks upon this print expressed his belief that an impression in pure etching would be found; the discovery of this 1st *State* at Vienna happily confirms his opinion.

2nd. The figures are completed as described. [Coll: BM. P. A.]

*Copy:* Same d., by W. J. Smith. The shading is much more regular than in the original; the embroidered marks on the sleeve of the figure to the left form the very distinct letters P. C.

Doubts have been expressed as to the authenticity of this print. I have no hesitation in ascribing it to Rembrandt. The figures are very spirited and life-like, and their constrained action is that of men who have worn chains and are not yet accustomed to freedom.

74. A BEGGAR WITH A CRIPPLED HAND, IN THE MANNER OF CALLOT. (*Gueux dans le goût de Callot.*)

Seen in profile turned to the right and extremely ragged; he wears a high cap, of which the crown and part of the back are gone, but it rises and is pointed in front; a long cloak falls nearly to his knee; his right hand, apparently crippled, is supported in a sling; the other hand, unseen, holds his stick; his knees are a little bent, and his back rounded. *Date assumed, 1631.*

*Dimensions:* 3,8—1,7 (·098—·043).

*States:* 1st. The shadows are only expressed by single lines, except on the right thigh; the hanging sleeve of the cloak, which

<sup>1</sup> Herr Thausing, the Director of the Albertina, has kindly sent me a list of the Rembrandt etchings in his care, but it has arrived too late for insertion.



wards ; the cap is of singular form, like a calotte edged with fur ; the dress is also bordered with fur ; the background is only slightly shaded above the right shoulder. In the upper left corner is RH followed by two figures of a date which are not easy to decipher. *Date assumed, 1631.*

*Dimensions :* 3,4—2,9 ('087—'074).

*States :* 1st. This is little more than a sketch, the condition probably in which Rembrandt left the plate. [Coll : A.]

2nd. The plate is reduced, and measures 3,0—2,6 ('076—'066). The bust and head are coarsely finished ; the few impressions I have seen are badly printed, and have a poor effect. I should not hesitate to reject the piece if the sketch described as the 1st State did not exist. [Coll : BM. P. A. H.]

**60. BUST OF A MAN, TURNED TO THE LEFT, WITH AN ACTION OF GRIMACE. (*Homme faisant la moue.*)**

The face is nearly in profile, turned to the left, the forehead is rounded, the beard short, thick, and curly ; the lips projecting forward as if making a grimace ; the dress is edged with fur and fastened with a button in front. The background has a shading on the left which gradually diminishes upwards. *Date assumed, 1631.*

*Dimensions :* 3,0—2,4 ('076—'061).

*States :* 1st. The forehead is shaded with very irregular work, the upper border of the cravat is partly unshaded ; the outline of the short curly beard from the mouth downward and from thence to the ear is rounded ; the shading of the background on the left is confused with the bust. [Coll : BM. A. H.]

2nd. Distinct cross-work shades the forehead, the white space on the border of the cravat is worked over, cross-work strengthens the shading on the right and below the chin and ear. The outline of the beard from the mouth downwards, and from thence to the ear, forms a right angle, and a shading in the lower left outlines the bust. [Coll : BM. P.]

3rd. The whole is reworked, regular parallel left-to-right lines cover the background. This work is of comparatively recent date. [Coll : BM.]

The 2nd State of this print betrays such inferior work that amateurs who do not know the 1st have ascribed it to Lievens ; but the variations which mark the 2nd, and still more the 3rd States are evidently by an inferior and probably a much later hand, A fine impression of the 1st State is in

the arm and back of the chair are lightly shaded, and a shading extends to the top on the left side. *Date assumed, 1631.*

*Dimensions:* 4,5—3,1 ('115—'079).

[Coll: BM. O. A.]

*Copy.* Same d., Bibl. IX.

A pencil sketch for this print, in rev., is found in the collection at Haarlem, signed and dated RH 1631.

77. A MAN WITH A SHORT BEARD AND EMBROIDERED CLOAK. (*Buste d'homme à bonnet fourré et manteau brodé.*)

This is a half-length; the body is turned to the right, but the face is seen in front; the beard is short and rough, the head is covered with a high fur cap, and the body with an embroidered cloak, with collar and edging of short fur; the shadow falls on the background to the left as high as the shoulder. On the same side, towards the top, is RH 1631, though it is not very legibly engraved.

*Dimensions:* 5,7—5,1 ('145—'130).

*States:* 1st. The hand, which looks like a left hand to a right arm, is seen coming from under the cloak; the monogram and date are wanting. [Coll: A.]

2nd. The monogram and date are added. [Coll: BM. C. O. P. A. H.]

3rd. The hand and arm are taken out. [Coll: BM. P. A. H.]

4th. The plate is cut away at the right, and measures 5,7—4,9 ('145—'125). [Coll: BM. C. P. A.]

*Copy.* By De Claussin. I do not know this copy.

It is possible that the 1st State described may have been printed without the monogram and date, not that it was really wanting upon the plate; there are other instances of such omission; still, as it *appears* never to have been there, I allow the State to remain.

78. THE BLIND FIDDLER. (*Aveugle jouant du violon.*)

A little figure of a beggar man standing towards the right, and led by a dog which resembles a Skye terrier. He wears a high fur cap, and has a ragged cloak hanging from his left shoulder; he is playing on a fiddle, holding the bow in his left hand. In the left background an old woman is

falls in two folds like a double sleeve, is unshaded. [Coll: BM. C. O. P. A. H.]

2nd. The plate is cut away at the bottom, so that its edge nearly touches the sole of the foot; that fold of the sleeve which is to the left is shaded with strong downward lines. [Coll: BM. C.]

Both Wilson and Blanc have described a State, *before the plate was cut*, in which the shadows are expressed by cross lines. I have seen many impressions, but have not found this State.

3rd. The plate is cut away at the top; it is now 3,5 ('089) high; the cap is lowered and rounded; the shaded fold of the sleeve is so worked over with diagonals right to left that its outlines are lost, and it can no longer be distinguished from the cloak. [Coll: BM. C. P. A.]

Copy: Same d. of the 3rd State. It may be at once recognised by the very careful accuracy of the shading. It is by W. J. Smith.

75. A BEGGAR WOMAN WITH A LEATHERN BOTTLE.  
(*La femme à la calebasse.*)

She is seen partly from behind, turned to the left and leaning forward; her face is in profile, and her left hand raised towards her mouth; she wears a flat hat tied under her chin, and behind her hangs a leathern bottle; her clothes are very ragged; below is a clear space  $\frac{2}{10}$  in. ('005) deep. *Date assumed*, 1631.

*Dimensions*: 4,1 — 1,8 ('105 — '046).

*States*: 1st. The plate is of irregular form, with ragged edges; there are no cross-lines on the shadow thrown by the figure upon the ground to the left. [Coll: A.]

2nd. The plate is cut straight and the edges smoothed; cross-lines appear in the shadow of the figure. A line is drawn horizontally at the bottom of the plate marking off the clear space. [Coll: BM. C. O. P. A. H.]

This very coarsely executed print is somewhat doubtful. I only retain it because it resembles others which cannot very well be rejected; like them, the plate has been overbitten.

76. A BEGGAR SITTING IN AN ELBOW CHAIR. (*Gueux assis.*)

He is turned to the right, and seated in an elbow chair with a high back, on the arms of which he rests his elbows, his hands being joined together before him; his head is bare;



**80. A BEGGAR STANDING TO THE LEFT, A SMALL UPRIGHT PRINT.** (*Petit gueux debout.*)

He wears a large fur cap ragged at the top; is seen nearly from behind, and turned towards the left; his knees are slightly bent and his hands rest on a staff; a pouch hangs from his waistbelt in front. Near the top on the right, faintly engraved, is the monogram RH. *Date assumed, 1631.*

*Dimensions:* 1,7—0,8 (043—020).

[Coll: BM. C. P. A. H.]

*Copy* rev. by De Claussin. Being very lightly etched it might pass for a counterproof; the upper part of the pouch is shaded with cross-work in the copy; it is not so shaded in the original.

This is the smallest print we have which is attributed to Rembrandt. M. Charles Blanc very truly says of it that its rarity is its only charm. The impression at Paris has some slight variations, which perhaps point to another State, and the signature appears to be RH IN. I think it a very doubtful piece, but, as it has always been assigned to Rembrandt, I retain it here.

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**81. SMALL HEAD WITH A HIGH MISSHAPEN CAP.** (*Esclave à haut bonnet.*)

A small head and bust placed on the right side of the plate; the face is a three-quarters turned to the right; the bust, which is only sketched, is to the left; the cap is very high and of irregular shape, with indented outline and turned up at the side with fur; it touches the plate edge on the right side. *Date assumed, 1631.*

*Dimensions:* 1,5—0,9 (038—023).

*States:* 1st. The shading on the right side of the cap does not reach the top; a white space is seen on the fur. [Coll: BM. O. A.]

2nd. The whole front of the cap is shaded very nearly to the top. [Coll: BM. P. A. H.]

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**82. SKETCHES WITH A SO-CALLED HEAD OF REMBRANDT.** (*Griffonnements légers avec la tête nue de Rembrandt.*)

It is on turning this print so that the head, which is called that of Rembrandt, is sideways, that we see the first sketches made upon the plate. On the left is the figure of a woman

in profile turned to the left, wearing a cloak with hanging sleeves ; she holds a basket with both her hands, and before her stands a child, seen from behind. Above at the top of the plate is a slightly sketched head of a man, and in the left lower corner is RH 1631. Turning the print we have, a little to the right, a head somewhat resembling Rembrandt, but with thin hair, and, as Dr. Sträter justly remarks, with the appearance rather of a man of some sixty years of age, without Rembrandt's bright eye and artistic bearing. At the left of this head is part of the figure of an old man seen in profile turned to the left, wearing a high cap narrowing towards the top ; at the buttonhole of his cloak hangs a hat, which he supports with both hands as if to receive alms.

*Dimensions:* 3,6 — 4,4 ('091 — '113).

[Coll: BM. C. O. P. A. H.]

*Copy* by De Claussin.

*Copy* referred to by Dr. Sträter. I do not know either of these.

*Copy.* Same d., Bibl. IX.

In the Rembrandt Exhibition of 1877 this small sheet of sketches was placed under the year 1651 ; the figures are, however, undoubtedly 1631 ; the impression, contributed by the late H. Danby Seymour, Esq., though a very fine one, did not show this date so clearly as do some others which I have seen. From its very position upon the plate it is evident that this date has no relation to the so-called *Head of Rembrandt*, but refers to the sketches first described, the old beggar-woman and child, which are placed immediately above it ; these two figures belong to Rembrandt's earliest time, but certain lines of shading seen upon them were put there afterwards when the head was executed.

This head does not resemble any one of the known Portraits of Rembrandt ; the nose is smaller in proportion to the mouth, which again differs in shape and expression from the same feature in the Studies ; the hair too is comparatively sparse and thin. Dr. Sträter of Cologne has suggested that it is the likeness of Rembrandt's father. But the technic of this head is of so much later date that if it is a likeness of Harman Van Rijn, it was etched when he was no longer living.

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**83. A SHEET OF SKETCHES AFTERWARDS DIVIDED INTO FIVE.** (*Griffonnements à cinq têtes et demi-figure.*)

A leaf or sheet of sketches containing the five heads described Nos. 84–88, together with a sixth head, lightly sketched, and the head of a cat, which do not appear again on separate plates. In the middle at the top is RH reversed. *Date assumed*, 1631.

*Dimensions*: 3.9—4.7 ('099—'120).

*States*: 1st. As described, only one impression is known. [Coll: P.]

2nd. The plate has been lowered and divided. The part to the right measures 3.4—3.1 ('087—'079); it contains only three figures, afterwards described Nos. 86, 87, 88. [Coll: BM. H.]

Whether the other part of the plate, which would measure 3.4—1.6 ('087—'041), and on which were Nos. 84, 85, was printed from is not known; no impression from it has yet been discovered.

The plate was then further divided, and each of the five figures afterwards described appears on a separate plate.

From the upper left is No. 84, Bust nearly in profile to the right.

„	lower left	„	85, Bust, a man with aquiline nose.
„	centre	„	86, A beggar, a three-quarter length.
„	upper right	„	87, A Turkish slave.
„	lower right	„	88, Bust of a man crying out.

The technic of the central figure, No. 86, is of a later date than the other work upon the plate. Probably after the first sketches were executed the copper was laid aside without having been printed from; some time afterwards it was taken up again, and in the vacant space was placed this three-quarter figure, and a few impressions were taken. Still later, falling into other hands, the plate was again divided, and each little sketch appeared as a separate print; on three of them, Nos. 85, 86, 88, further variations were executed, creating new States which would then have a marketable value.

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**84. BUST OF AN OLD MAN IN PROFILE TO THE RIGHT.** (*Petit vieillard chauve, la bouche entr'ouverte.*)

A head and bust turned to the right, the light comes from that side; the forehead is bald, the beard projecting, and the mouth slightly open as with an expression of attention; a

little ornamental work appears upon the dress; the background is unshaded. *Date assumed, 1631.*

*Dimensions: 1,4—1,1 ('036—'028).*

This is one of the pieces from *A Sheet of Sketches*, No. 83; it is the head on the upper left.

*States: 1st.* As it appears upon the original plate, or upon the plate after its first division, there are two patterns of embroidered work upon the bust. [Coll: BM. P.]

*2nd.* From the cut plate; only the upper of the two patterns of embroidered work remains. [Coll: BM. P.]

*Copy.* Same d. of *2nd State*. The subject does not reach the right lower corner of the plate; three strong downward lines are seen on the moustache immediately above the mouth.

**85. SMALL BUST OF AN OLD MAN WITH AN AQUILINE NOSE.** (*Petit vieillard à nez aquilin et haut bonnet.*)

A small bust, the face a three-quarter to the right, with aquiline nose and a slight moustache. He wears a high fur cap with a white border across the forehead, and a cloak of fur also bordered with white; his vest is crossed by a broad belt or girdle. A left-to-right zigzag shading is seen behind the figure to the left. *Date assumed, 1631.*

*Dimensions: 1,4—1,1 ('036—'028).*

This is one of the pieces from *A Sheet of Sketches*, No. 83, it is the head in the lower left.

*States: 1st.* As it appears upon the original plate, or upon the plate after its first division. [Coll: BM. P.]

*2nd.* From the cut plate; the top of the cap reaches nearly to the upper border line; the shading behind the figure to the left has disappeared. [Coll: BM. H.]

*3rd.* Light spaces on the cheek and neck are worked over, and the ear is concealed. [Coll: A.]

*4th.* The fur at the back of the neck is now darkened, and diagonals right to left cover the cap. [Coll: BM. C. P. A.]

*5th.* Additional strong downward shading appears upon parts of the cap and bust. [Coll: BM. P.]

The variations which distinguish the *3rd* and succeeding *States* are of a later time.

86. AN OLD MAN SEEN FROM BEHIND. (*Vieillard vu par le dos.*)

This is a three-quarter length, the face in profile to the right, the body turned partly round in the same direction; he wears a large fur cap, higher in front, and which has an ear piece or flap from which a string hangs down upon his shoulder; his hands appear to be resting upon a stick. Though of later date than the other sketches upon the same plate, I have for convenience placed it with them in the year 1631.

*Dimensions:* 2,8—1,7 ('071—'043).

This is the central piece from the *Sheet of Sketches*, No. 83.

*States:* 1st. As it appears upon the original plate or upon the plate after its first division. [Coll: BM. P.]

2nd. From the cut plate. There is no variation in the work. [Coll: BM. P. A.]

3rd. In the previous States there was an unshaded space at the back of the neck, this is now worked over; the curved lines at the side of the cap are prolonged to meet the fillet; cross strokes shade what was the light part of the coat and skirt, the back of which is darkened by diagonals from left to right. [Coll: BM. C. P. H.]

4th. The lines are deepened with the graver; a series of short and fine hatchings appear upon the cheek, extending from the ear nearly to the mouth; in worn impressions other additional work can be detected. [Coll: BM. C. P. A.]

*Copy rev. of 3rd State.* A little projection appearing from behind the shoulder like the top of a staff is wanting. This copy, a very deceptive one, is by Denon.

The variations which distinguish the 3rd State were probably not executed by Rembrandt, but are the work of a later hand.

87. A TURKISH SLAVE. (*Esclave turc.*)

Head and bust of a young man in profile to the right; on the head is an upright cap without brim, squared, and a little wider at the top. He has a slight whisker, and a thin moustache, and wears a falling ruff, which is longest in front. *Date assumed*, 1631.

*Dimensions:* 1,5—0,9 ('038—'023).

This is one of the pieces from *A Sheet of Sketches*, No. 83; it is the head in the upper right.



*States: 1st.* As it appears upon the uncut plate, or upon the plate after its first division; the upper part of the shoulder is shaded with descending lines, and there is a zigzag shading behind the back, to the left. [Coll: BM. P.]

*2nd.* The reduction of the plate has cut away the zigzag in the left background, and the unshaded part of the bust. [Coll: BM. C. O. P. A.]

*Copy.* Same d. By De Claussin. Very regular downward lines are seen behind the ear. The plate was cut to resemble the *2nd State*, but this shading affords a sufficient distinction.

**88. BUST OF A MAN CRYING OUT, TURNED TO THE LEFT.** (*Fuif à barbe frisée, la bouche ouverte.*)

The face a three-quarters turned to the left; he has a short curled beard, his mouth is open, and he appears to be crying out; he wears a cap with irregular outline, and an embroidered cloak. *Date assumed, 1631.*

*Dimensions: 1,6—1,4 (·040—·036).*

This is one of the pieces from *A Sheet of Sketches*, No. 83. It is the head in the lower right corner.

*States: 1st.* As it appears upon the uncut plate, or upon the plate after its first division; the shading of the bust on the right ends irregularly, the outlines do not extend so low as the ornamental work upon the shoulder. [Coll: BM. P.]

*2nd.* From the cut plate; the outlines extend to the plate edge, the front of the cap is shaded only by single irregular lines, a small white space is on the right breast, the shading upon the shirt is horizontal and only reaches part way down. [Coll: BM. C. A. H.]

*3rd.* A few cross-lines, nearly vertical, and left-to-right diagonals, darken the front of the cap, which is now as deeply shaded as the rest of the figure. [Coll: BM. P. H.]

*4th.* The lower part of the shirt, white until now, is shaded by downward lines. [Coll: A.]

*5th.* A diagonal right to left covers the eyes and right cheek, the white space on the breast is worked over, the shirt has an additional shading of strong downward lines. [Coll: BM. C. P. A. H.]

*Copy.* Same d. Deeply shaded, the head is somewhat more upright. An accidental scratch is seen on the bust, from the collar half way downwards; probably by De Claussin.

In the Amsterdam Collection is an impression on parchment of the *4th State*; the parchment has shrunk so much that the print is hardly an inch square. This is described by

Wilson (No. 301) as a different print ; he had evidently never suspected it, but had followed the descriptions of Pierre Yver, De Claussin, and Bartsch. M. Charles Blanc was the first to recognise it as the same head as the one just described (Bibl. VIII. p. 266), and therefore suppresses it. It is impossible to believe that the variations which constitute the 3rd and later *States* were executed by Rembrandt.

89. A PEASANT WITH HIS HANDS BEHIND HIM. (*Paysan à mi corps, les mains derrière le dos.*)

A peasant, a half length turned to the right, is seen in profile ; his shoulders are high and rounded ; he wears a scanty jacket and a sailor's rough fur cap. Near the top to the left is RH 1631.

*Dimensions* : 2, 3 — 2,0 (·058 — ·051).

*States* : 1st. As described. [Coll : BM. P. A.]

2nd. Cross-work is seen at the back of the neck, and from thence downwards to the elbow. [Coll : P. A.]

3rd. The nose, which ended in a point, is now rounded ; there are a few lines right to left, not seen in earlier *States*, upon the brim of the hat, and additional lines crossing the others form a shadow under the hat and conceal the ear ; cross-lines shade the neck, but a space on the side of the throat under the ear remains white ; the turned-back front of the jacket is shaded, and cross-lines cover the shading along the back, etc. [Coll : BM. C.]

4th. The plate has been reworked, a few fine lines from right to left are seen upon the white space on the side of the throat ; the ear again shows distinctly. [Coll : BM. C. P. A. H.]

*Copy* rev. Engraved too neatly to be deceptive ; it is by Cumano.

90. AN OLD MAN WITH A LARGE WHITE BEARD AND FUR CAP. (*Vicillard au grand manteau de velours noir.*)

A half-length figure of an old man seen nearly in front, but his head turned a little towards the left ; his beard is large and white ; he is wrapped in a large loose gown or cloak, and wears a fur cap, which casts a shadow upon his face ; he is seated in an arm-chair, on which his right elbow rests, so as to throw the hand, which is placed in front, into an easy hanging position ; his shadow falls on the background to the

left as high as his elbow; on the same side above the shoulder is RH *f.* Date assumed, 1632.

*Dimensions* : 5,9—5,1 (·150—·130).

*States*: 1st. There is an irregular shaded space below the hand, the left-to-right diagonals do not reach its outline. [Coll: P.]

2nd. This space is completely covered with work, the diagonals, strengthened by interlines, reach the hand. [Coll: BM. C. P. A. H.]

3rd. The outline of the cloak at the left of the shaded space is now continued to meet the outline which, coming from the other shoulder, passes below the fingers of the hand; and what was the lower part of the shaded space, but is now cloak, is worked over with harsh verticals; two small white spaces which were seen, one a little below the wrist, and the other about  $\frac{1}{10}$  (·013) lower down, have disappeared: see Plate I. fig. 5. [Coll: BM. C. P. A.]

*Copy* rev. of the 2nd *State*. The shading is coarse and hard; half way up to the right is RH *inv.* The technic of this copy resembles that of Van Vliet.

From the very careful finish which this print has received, there can, I think, be no doubt that it is an actual portrait; elsewhere, Bibl. XXXI. p. 6, I have suggested that it is a likeness of Rembrandt's father; and although the dress is rather that of a Jewish Rabbi than a quiet burgher, its date, and the shape of the plate, as well as the technic, make it a not unfitting pendant to the portraits of his mother.

#### 91. THE PERSIAN. (*Le Persan.*)

An elderly man, full length, with a large beard, his face a three-quarters turned to the left; he wears a cap of long fur with a high feather, his short cloak has a wide fur border, under it is an embroidered tunic fringed at the bottom, and open at the breast, where there is seen a riband with a medal, his right hand rests upon his cane; in the left background is a slight shading, and foliage in the right. Near the lower middle is RH 1632. The 3 and the 2 are reversed.

*Dimensions* : 4,2—3,1 (·108—·079).

*States*: 1st. The plate measures 4,2—3,5 (·108—·089); it is in pure etching. [Coll: A.]

2nd. The plate is reduced on the right side, the figure is worked upon in dry point and has generally a fine effect; the

earliest impressions are known by the condition of the background and the plate edges. [Coll : BM. C. O. P. A. H.]

The plate has fallen into other hands and been harshly re-worked ; impressions may be recognised by the coarse shading on the head and legs, which now appear darker than the rest of the body. In this state the print is not unfrequent, but the work is so evidently recent that I have not cared to note its occurrence in the large collections.

*Copy rev.* The plate is 4,8 (·123) high ; at the bottom is R<sup>1</sup> 1632, possibly by Cumano.

*Copy rev.* Coarsely executed. The man's whisker on the left side is shaded with cross-work.

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**92. REMBRANDT'S MOTHER, IN A WIDOW'S DRESS.** (*La mère de Rembrandt assise, aux gants noirs.*)

The face a three-quarters turned to the left ; she is seated in an arm-chair with her hands crossed, and part of a round table is seen before her, covered with a cloth ; across her forehead, coming nearly as low as her eyebrows, is a veil or band of network, a black hood with a white lining falls over her head, her fur mantle is trimmed with fur of a finer texture, a white standing collar or ruff is round her neck, open in front, and she wears black gloves ; a little shading is seen in the background to the right. On the left near the top is *Rembrandt*, and below it *f.* *Date assumed, 1632.*

*Dimensions :* 5,8—4,6 (·148—·118).

[Coll : BM. C. P. A. H.]

There are no States ; above the first letters of the signature, close to the upper plate edge, is a small thumb pointing upwards, which becomes indistinct in the later impressions.

This portrait of his widowed mother was, no doubt, the artist's first etching after his father's death, when Rembrandt ceased to sign his works with the monogram. See Preface and Bibl. XXXI. pp. 2-4.

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**93. A POLANDER ; TURNED TO THE LEFT ; A FULL LENGTH.** (*Polonais portant sabre et bâton.*)

He is nearly in profile turned away to the left, has a long moustache, and wears a cap from the front of which rises a feather which bends backwards over his head. His sabre is suspended by a sword belt which passes over his right shoulder, from which also hangs a short cloak ; he rests his

hands upon a stick ; a little rising ground and foliage are seen in the background to the left. *Date assumed, 1632.*

*Dimensions: 3,2—1,7 (‘081—‘043).*

*States: 1st.* The outline of the seat of the trousers is a single line ; the shoulder belt, where the sabre hangs, is incomplete, the stick is irregularly shaded ; the outline of the distant bank as seen between the stick and the man is a double line, above which appears some foliage. [Coll : P. A.]

*2nd.* The outline of the seat of the trousers is a double line, the outline of the shoulder belt is nearly completed ; this correction is in dry point, and early impressions show burr. [Coll : BM. C. P.]

*3rd.* The bank and foliage between the stick and the man have been burnished out, part of the inner line and the shading of the stick is erased, and a few diagonals, right to left, cross the shading upon the elbow. [Coll : BM. O. P.]

*4th.* The print is harshly reworked, the face and the elbow are covered with cross-work, the whole shading on the left side of the figure down to the boot is deepened. [Coll : H.]

*5th.* The stick has now one single line running down it in place of shading ; the bank between the stick and the figure is represented by a single clear outline, but the foliage is not re-introduced. [Coll : BM. P. A. H.]

*6th.* The whole figure is very coarsely retouched with the burin. I have only met with this State in private collections.

The plate had certainly left Rembrandt's hands before the work which distinguishes the *4th State* was executed.

#### 94. HEAD OF AN OLD MAN WITH DARK EYES.

[Not described.]

He is seen nearly full face, has very dark eyes, and is looking intently downwards towards the left ; he has a beard and moustache, and a little straight hair above a high forehead ; both ears are seen and are prominent. The drapery is etched without much attempt at form. The left background is lightly worked from the shoulder nearly to the top, and on the right a little shading is seen half way up the plate. *Date assumed, 1632*

*Dimensions: 3,1—2,5 (‘079—‘064).*

[Coll : BM.]

Mr. Carpenter, late Keeper of the Prints in the British Museum, attributed this print to Rembrandt, but remarked

that the character of the head very much resembles that frequently seen in the paintings of the younger Teniers. It is a clever study, and I have no hesitation in accepting it.

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95. HEAD OF A BALD OLD MAN, INCLINED TO THE LEFT. (*Tête à demi chauve, fort baissée.*)

A small head and bust, the face a three-quarters turned to the left and inclined downwards; the head is bald in front and the beard grizzly; the shoulder on the right is only partly shaded with left-to-right diagonals, and the background is a little shaded in the lower left. *Date assumed, 1632.*

*Dimensions:* 1,7—1,7 (‘043—‘043).

[Coll: BM. C. O. P. A. H.]

*Copy.* Same d., by Deuchar. The hair and beard, instead of being thin, short, and straight, are thick and wavy; the beard ends in pointed locks.

*Copy rev.* In the upper left is *L. G.*, in lower left *Rt.* This copy is by Le Gros.

There is an impression of this print at Amsterdam upon a leaf of paper, 4,5—3,5 (‘115—‘089).

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96. OLD MAN WITH A GREY BEARD, AND HIS HAIR SHORT AND WAVY. (*Vieillard à barbe blanche et bonnet à rebord.*)

Bust of a man, a three-quarter face turned to the right, bareheaded in the *1st State*, but wearing a cap in the later ones; his hair is short and curly, and his beard grey; he wears a cloak edged with fur. The light comes from the right; there is no shading in the background. *Date assumed, 1632.*

*Dimensions:* The original size of the plate is not known.

*States:* *1st.* As described. The only impression I have seen has unfortunately been cut within the plate lines. It measures 2,0—1,8 (‘051—‘046). [Coll: BM.]

*2nd.* The old man wears a cap with a turned-up border. [Coll: P.]

*3rd.* The plate is reduced, it measures 2,0—1,7 at the top, 1,6 at the bottom. (‘051—‘043 and ‘041.) [Coll: BM. P. A.]

I am not very confident as to the position of this print, possibly it should be placed a year earlier. The alterations which mark the *2nd State* show inferior work.

97. GROTESQUE HEAD OF A MAN CRYING OUT. (*Petite tête d'un homme qui crie.*)

This head appears to be that of a beggar or street-singer; he wears a conical cap of rough fur, his eyes are shut, and his mouth open as if crying out or singing loudly; the face is a three-quarters turned to the right; the beard is bristly and reaches from ear to ear; the dress is fastened with a button, and turned back at the neck. *Date assumed, 1632.*

*Dimensions:* 1,4—1,1 (·036—·028).

*States:* 1st. The edges of the plate are rough and soiled, the right shoulder is shaded with single lines. [Coll: BM. A. P.]

2nd. The plate edges are smooth and clean, the right shoulder is shaded with cross-work. [Coll: BM. C. P. A. H.]

*Copy rev.* On a larger plate, and the subject enclosed in marginal lines 1,4—1,2 (·036—·031). A triangular white spot appears within the mouth.

*Copy rev.* Probably taken from this copy, since the white spot in the mouth is enlarged and disfigures it; below the marginal line is *Cumano sc.*

*Copy rev.* On a plate 2,4—3,1 (·061—·079); below to the left is 300.

*Copy rev.* The right eye is lost in shade.

*Copy rev.* Below a marginal line is *R<sup>t</sup> inv.* The plate measures 1,5—1,4 (·038—·036). By Cumano.

98. A GROTESQUE HEAD IN A HIGH FUR CAP. (*Profil de vicillard grotesque.*)

This is a profile to the right; the nose is turned up and flattened at the end; the head is covered with a high fur cap, irregular both at the top and sides, and bound below with a crossed strap. The plate is arched at the top; the background is clear. *Date assumed, 1632.*

*Dimensions:* 1,5—1,0 (·038—·025).

*States:* 1st. The crossed strap round the cap is unshaded; the back of the neck, the upper part of the ear, and the shoulder are white. [Coll: BM.]

*2nd.* The crossed strap has a few lines of shading; the shoulder is shaded with open left-to-right lines. [Coll: A.]

*3rd.* Cross-lines shade the back of the neck; a right-to-left line shades the upper part of the ear, and covers the back of the cap. [Coll: BM. P. A.]

*4th.* This shows marks of rework; the shading on the shoulder is very close. [Coll: BM. C. P. A. H.]

*Copy.* Same d. of *4th State*, by Deuchar. Strong downward lines shade the back of the cap, crossing the right-to-left diagonals, which are very regularly given; the work is not continued to the edge of the plate.

*Copy.* Same d. On an oval plate 2,4—1,8 (·061—·046); below is engraved *R<sup>t</sup> inv., Cumano sc.*

*Copy rev.* On a larger plate; a projecting shadow is seen below the chin; at the bottom of the print is *Rembrandt.*

*Copy rev.* by Deuchar. The work does not reach the plate edge; regular cross-work shades the back of the cap.

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**99. REMBRANDT WITH A SCARF ROUND HIS NECK.**  
(*Rembrandt avec une écharpe autour du cou.*)

Face a three-quarters, the body turned to the left; the light comes full upon the lower part of the left cheek and on the left shoulder, the rest of the face and bust are in shade; the head is covered with a flat cap placed very much over the right ear; round the neck is a scarf, the ends of which hang down behind; a small epaulette is seen on the left shoulder, behind which the long hair hangs loosely; in the background are a few right-to-left strokes low down on the right, and some irregular shading on the left reaching as high as the chin. Below the subject is a clear space  $\frac{5}{16}$  (·013) deep, in the left of which is *Rembrandt f. 1633.*

*Dimensions:* 5,2—4,1 (·133—·105).

*States:* *1st.* The plate measures 5,5—4,7 (·140—·119); it is slightly wider at the bottom than at the top, the cap only is finished, and the name and date are wanting. [Coll: A.]

*2nd.* The plate is reduced; the name and date are added. [Coll: A.]

*3rd.* The finished plate as described. [Coll: BM. C. P. A. H.]

*Copy rev.* measures 4,9—3,8 (·125—·097). The subject comes to the bottom of the plate; the moustache does not hang so low as the mouth or extend so far from the cheek as the curly hair above it.

*Copy rev.* By Worlidge.



I have seen worn impressions of the plate very coarsely retouched. I think it not unlikely that the plate is still in existence.

Vosmaer (Bibl. XXXVII. p. 122) describes a portrait upon panel at Gotha which resembles this etching, but has the head uncovered and a fringed collar substituted for the scarf; this will be a repetition with variations of a picture, also on panel, at Cassel, and which, being in a reverse direction to the print, was probably the original picture from which the etching was taken.

**100. REMBRANDT WITH THE BIRD OF PREY.** (*Rembrandt à l'oiseau de proie.*)

A half length; the body is turned towards the left, but the face is nearly full; on the head is a slashed cap with a feather, and the dress has ornamental buttons on either side and upon the sleeve; upon the right hand is perched a falcon. *Date assumed, 1633.*

*Dimensions:* 5,0—3,9 ('127—'099).

*States:* 1st. The plate has failed in the biting. This State is very rarely met with, and is not in any of the large collections.

2nd. Coarsely reworked. M. Charles Blanc attributes this completion of the plate to Van Vliet. [Coll: BM. P. A.]

3rd. The whole of the background is shaded by very regular horizontals. [Coll: BM. C. H.]

The 1st State of this plate is the only one in which we can recognise the work of Rembrandt; it was so marred by mismanagement with the acid that the impressions are poor and ineffective. The rework which is seen in the 2nd State is of very inferior character, and that which distinguishes the 3rd is of recent execution. If I had not seen the 1st State I should unhesitatingly have rejected the print.

**101. AN OLD WOMAN ETCHED NO LOWER THAN THE CHIN.** (*Tête de la mère de Rembrandt.*)

The head is a three-quarters turned to the right, shaded on the left, and wearing a close-fitting hood which allows no hair to be seen; the background is slightly shaded above the

shoulder to the left ; the work is not continued lower than the chin ; above the head is *Rembrandt f.* 1633.

*Dimensions*: 2,5—2,3 (‘064—‘058).

*States*: 1st. As described. [Coll: BM.]

2nd. The plate is reduced, and now measures 1,7—1,6 (‘043—‘041). The name and date are added, as is also a little shading in the left background. [Coll: BM. C. P. A. H.]

3rd. The plate has been worked with the roulette ; this is most clearly seen along the lower edge and upon the chin, where it gives a tinted appearance. I do not think this work is by Rembrandt, but by the same hand that worked upon the small *Flight into Egypt*, No. 184. [Coll: BM.]

*Copy*. Same d., by Cumano. Not deceptive.

*Copy rev.* On a larger plate. Below is etched in a reverse direction *Rt Cumano sc.*

*Copy rev.* The chin is  $\frac{1}{10}$  in. (‘004) above the lower edge of the plate, which is 2 in. (‘050) high.

*Copy rev.* The outline of the nose is a bold continuous stroke. I suspect this copy is a recent one.

102. A POLANDER WALKING TOWARDS THE RIGHT.  
(*Figure polonaise.*)

A full-length figure seen in profile, turned to the right, standing with his legs wide apart and the left knee bent ; he wears a high cap which is broadest at the top, and a short cloak trimmed along the border with fur ; a large pouch is seen at his right side, below which hangs a sword ; his loose trousers are ragged at the knee ; a bandage upon his left foot allows both heel and toes to be seen. *Date assumed*, 1633.

*Dimensions*: 2,0—1,9 (‘051—‘048).

*States*: 1st. The plate is irregular and the edges soiled. [Coll: BM. C. O. P. A. H.]

2nd. The plate edges are cut straight. [Coll: BM. C. A. H.]

I do not feel very certain about the position of this little print, but its date cannot be very far from that which I have assigned to it.

103. A SKATER. (*Le patineur.*)

This print represents a man skating from the right towards the left ; his left foot is raised from the ice ; he wears a

flat fur cap, and crosses his hands upon a staff which rests on his right shoulder. *Date assumed, 1633.*

*Dimensions: 2,4—2,3 ('061—'058).*

[Coll: BM. C. P. A. H.]

*Copy.* Same d. At the skater's girdle is a knife; this is clearly defined in the original, in the copy it looks more like a brush. I believe this copy to be by Le Gros. It is very deceptive, and in one collection which I have examined is catalogued as the original print.

Wilson tells us that Gersaint had never seen this print when he made his Catalogue, and Pierre Yver described it as *presque unique*; it cannot, however, be considered very rare, since I have met with ten impressions.

**104. TWO TRAVELLING PEASANTS.** (*Paysan et paysanne marchant.*)

Two peasants, a man and a woman, are represented walking from left to right; the woman has a child on her back, and supports herself with a staff; the man is on the further side; his hat is flapped, and he carries his stick under his arm. Some rudely sketched trees are in the distance to the right. *Date assumed, 1634.*

*Dimensions: 2,5—1,9 ('064—'048).*

[Coll: BM. C. O. P. A. H.]

*Copy.* Same d., by Le Gros, who executed this copy at Vienna in 1795. The variation by which it is usually distinguished is that in the copy the front outline of the woman's petticoat is not fully expressed. A better marked variation is seen in the shading upon the woman's back, immediately above her waist. In the copy this shading is entirely crossed by right-to-left diagonals; in the original these diagonals are only carried halfway up. *Plate II. fig. 7.*

*Copy rev. Novelli, No. 23.*

**105. REMBRANDT WITH A DRAWN SABRE HELD UPRIGHT.**  
(*Rembrandt au sabre flamboyant.*)

A full front-face; he wears a richly ornamented turban, his hair is curly, he has small moustaches but no beard; in his right hand he grasps a sabre which crosses his breast and

slopes over his left shoulder. The ermine collar of his embroidered habit is enriched with a jewelled chain and order; the background is shaded on the left as high as the shoulder; on the same side at the top is *Rembrandt f.*, and below it 1634.

*Dimensions* : 4,9—4,0 ('125—'102).

*States* : 1st. Upon the right side of the plate are two irregular and deeply marked parallel lines; the blade of the sabre is continued between these lines; the acid has failed around and below the right eye. [Coll: C. P.]

2nd. The plate is slightly reduced, "part of the R in the name is cut away, and that part of the sabre seen between the lines on the right is burnished out. [Coll: BM. P. A. H.]

3rd. The defective parts around and below the right eye are worked over; the whole print is retouched. [Coll: BM. C. P. A. H.]

*Copy* rev. By Renesse; is marked R 1648.

I have seen some very fine impressions of the 3rd *State* bright and full of colour. In this case the retouch was by Rembrandt's own hand.

# 106. REMBRANDT WITH MOUSTACHE AND SMALL BEARD.

(*Rembrandt aux trois moustaches.*)

The head only; a full face; he wears a soft cap, the band which surrounds it being incomplete over the left temple; his hair falls only to the ear on his right cheek (i.e. the left side of the plate), but on the other side is abundant and curly. The light comes in from the right, the background is unshaded. *Date assumed*, 1634.

*Dimensions* : 2,0—1,7 ('050—'044).

*States* : 1st. The right eye is larger than the left, so much so as to disfigure the face; a very small slipped stroke crosses the clear part of the lower right eyelid; this with other minute work, chiefly about the right corner of the same eye, has afterwards been burnished out. [Coll: A.]

2nd. The eyes are more nearly the same size; whatever difference may appear in impressions of this *State* is due to a printing effect, and as the plate becomes worn this difference is lessened; the little slipped stroke has been burnished out, and some additional work, not easy to describe, appears upon the hair and cap; fine impressions of this state are not always the earliest. [Coll: BM. C. P. A. H.]

*Copy*. Same d. On a smaller plate, made into an octagon by taking off the corners; the work is very coarse. Deuchar.

*Copy*. Same d. On a plate 6,6 ('168 high).

*Copy rev.* By De Claussin. I do not know this.

*Copy rev.* On a plate 5,7—4,2 ('145—'108), also by De Claussin and used as a frontispiece to his catalogue. He is said to have copied it a third time, in rev.

*Copy rev.* Had it been in same d. this copy would have been very deceptive: above the head is engraved in large characters *Rembr.* There is an impression in the British Museum, below which is written in faded ink 'Taken from the Escorial book,' and in pencil, in the handwriting of the elder Jösi, is *Vanderlinden*.

*Copy rev.* Bears the date 1649.

*Copy rev.* At the bottom to the right is *Rembrandt*. I do not know to whom to assign these copies, but they are very early ones, and it is not unlikely they were executed by Rembrandt's pupils.

*Copy rev.* The bust is completed.

*Copy.* Same d., Bibl. IX.; very deceptive.

This very charming little print is always called a Portrait of Rembrandt; there is certainly some resemblance, but we can hardly accept it as a likeness.

#### 107. REMBRANDT'S WIFE WITH PEARLS IN HER HAIR.

(*La femme de Rembrandt, coiffée en cheveux.*)

A bust and pleasant rounded face seen nearly in profile, turned to the right; she has earrings and a double necklace of pearls; strings of pearls bind her hair at the back, and in front the hair curls over her forehead. She wears a small lace-edged shawl, has full sleeves tied at the middle, and a short waist. The background is shaded about half way up. Towards the top of the plate is *Rembrandt f.*, and below 1634.

*Dimensions:* 3,4—2,6 ('087—'066).

[Coll: BM. C. P. A. H.]

*Copy rev.* To the upper left is *Rembrandt inv. Amstelodami*, to the upper right is *W. Hollar fec. 1635*, the *W* and *H* in a monogram.

*Copy rev.* Very poor, the background harshly shaded with regular vertical and diagonal lines. I believe this is by Cumano.

*Copy.* Same d., Bibl. IX.

I have thought it right to alter the title of this print from that given by Wilson, it is so evidently a portrait, or rather 'Study,' of Rembrandt's wife.

108. STUDY OF SASKIA; CALLED 'THE GREAT JEWISH BRIDE.' (*La femme de Rembrandt.*)

She is seated in an armchair, seen to a little below the knee and turned towards the left; round her head is a string of pearls, from under which her hair, long and of beautiful texture, falls over her shoulders; her right hand is resting on the arm of the chair in which she is seated; in her left she has a roll of paper; to the right is a table on which lie other papers and books; the background represents stonework; upon the cloth which covers the table are in reverse the letter R, and below it the date 1634.

*Dimensions:* 8,7—6,6 ('221—'168).

*States:* 1st. The head and the long and beautiful hair alone are introduced, the shadow cast upon the stonework in the right background rises as high as the head. [Coll: BM. P. A.]

Wilson writes that he has seen impressions of this State taken in a very grey tint, spotty and confused, and producing very little effect. I have never yet met with one, but have no doubt they exist; there are similar grey impressions of other important prints; for instance, there is one at Amsterdam of the 1st State of the *Hundred Guilder*, and five at least are known of the *Portrait of Lutma*: they were produced by passing a sheet of paper over the plate after an impression had been taken off, possibly to test the condition of the plate.

I have seen nine impressions of this State. I find them printed in somewhat differently toned ink, some being of a greyish, others of a brownish tint; none are so brilliantly printed as are the impressions of the later plates, but for purity and perfection of work there can be no doubt that this 1st State of the plate is to be preferred; when the ends of the hair are lost and the incidence of the light is changed, much of the original beauty of the print is gone.

2nd. The plate is finished; the hands and sleeves are lightly shaded; the whole disposition of the stonework is altered, and the shadow of the figure falling upon it only reaches to the shoulder. [Coll: BM. A.]

3rd. A diagonal from right to left covers the hands, the folds of the right sleeve are similarly shaded; the papers on the table, and the cloth that hangs from it, are covered with left-to-right diagonals. [Coll: BM. C. A. H.]

4th. The stonework behind the figure to the right is divided into courses by deep horizontal lines; much of the plate has been reworked. [Coll: BM. C. O. P. A.]

De Claussin, speaking of the State (his 3rd) in which the diagonals appear upon the hands, says that good impressions are recognised by a blackish point, or spot, on the light part of

the left cheek. This is a curious blunder for so distinguished an amateur to have made. The spot is seen in the very earliest impressions, and it gradually diminishes as the plate becomes worn; when it appears, as it frequently does, in a later State, it tells us that either the plate has been retouched or the impressions have been tinted. The retouch is not confined to the spot on the cheek; it is seen upon the chin and elsewhere; and must always be regarded as the mark of an inferior impression.

*Copy.* Same d. of the 1st State, by De Claussin; may be distinguished by the fine and regular cross-work used in the shadows, signed *De Claussin f. 1820.*

*Copy rev.* Has been catalogued as a study for this beautiful print, *Etude pour la grande mariée juive*, and placed among Rembrandt's works. It was described by Bartsch, No. 341. M. Charles Blanc, not willing to reject any print for which connoisseurs have contended, admits it though with hesitation. The piece is very coarsely executed, the features have an expression of anxiety, the right eye is misplaced, and the mouth is a little awry. The print, which measures 5,3—3,8 ('135—'097), somewhat resembles Bol's earlier work. I do not think it is his, but believe it was executed at a later time. This print has brought high prices; an impression at Josi's sale realising £19 8s. 6d.

*Copy rev.* Measures 6,3—3,7 ('159—'094); this was afterwards reduced to 4,5—3,7 ('115—'094): it is very coarsely executed.

M. Charles Blanc (Bibl. VIII. II. 126) has an interesting note upon this print, in which he recognises the likeness of Saskia Ulenburg, Rembrandt's wife. It should be rather regarded as a study than an actual portrait; we see it reproduced in the queenly figure of Esther in Rembrandt's painting of the *Feast of Ahashuerus*, which has been engraved by Schmidt. Another of Rembrandt's pictures, to which Smith in his catalogue gives the title of *Bathsheba*, engraved by Haid, represents a person so far resembling this *Great Jewish Bride* that M. Blanc considers the etching is a reproduction from it; there is sufficient resemblance between this and other studies to warrant the assertion that they are from the same model, but we can hardly regard it as strictly a portrait.

The print probably obtained the title, by which it is commonly known, of *The Great Jewish Bride* from a legend, which I have however been unable to trace to its source, of this having been a portrait of a daughter of Ephraim Bonus, the Jewish physician. (For further notes see Bibl. XXXI. pp. 13, 14.)

The 1st State of the etching is so much finer than the

finished impression that we may naturally inquire why Rembrandt should have added the later work at all, and not have been content to allow it to remain as it was; the beauty and naturalness of the hair is impaired by the introduction of the shading and of the dress, and has no longer the light and graceful fall which is so remarkable in the unfinished State.

In the life of Rembrandt given in the introduction, mention is made of Saskia Ulenburg, the first wife of Rembrandt, which it is not necessary I should here repeat; and for fuller information the student should refer to the account given by Vosmaer: [Bibl. XXXVII.] and Eckhoff [Bibl. XIX.] Perhaps the most charming portrait known of Saskia is that in the Gallery at Cassel: she is there represented in profile with straight delicate nose and large eye, wearing a soft velvet hat with a feather and a lace chemisette, with a string of pearls, etc. It has been etched by Unger (Leipsic, 1872), and is I think one of his most successful reproductions.

#### 109. A YOUNG WOMAN READING. (*La liseuse*.)

A half length, sitting, and leaning upon a table covered with a flowered cloth, reading a book which lies open before her. She rests her left hand upon the book; the right hand is partly concealed by her dress. Her face is in profile, inclined downwards and turned to the left; round her head is a flowered scarf tied behind, the ends hanging over her left shoulder. Across the middle at the top is *Rembrandt f.* 1634.

*Dimensions:* 4.9—4.0 ('125—'102).

*States:* 1st. A failure with the acid has produced a slight defect upon the left eye; there is a break in the outline at the end of the nose; the arm, above the elbow, is very small; a line drawn along the back of this part of the arm would, if continued upwards, pass through the line of the shoulder *within the plate*. The left plate edge is irregular. [Coll: BM.]

2nd. The defect on the left eye is corrected, the arm above the elbow is widened; if a line were now drawn along the back of this part of the arm, it would, if continued, meet the line of the shoulder, also continued, *outside* the plate. The left plate edge is cut straight [Coll: BM. C. O. P. A.]

3rd. A double line makes the outline of the nose continuous, the plate has been retouched, dry point is seen on the lower rim of each eyelid, the lips and the outline of the chin; a slipped



stroke appears on the upper lip, and another connecting the upper and lower lips. [Coll : BM. C. P. A. H.]

*Copy.* Same d. (very deceptive) of the 3rd State; the slipped strokes which belong to this State are wanting; a scratch which crosses the light part of the sleeve at the bend of the arm is imitated, but one which begins where the dark and light parts touch, and passes nearly across the light sleeve, is omitted, as is also a 3rd scratch parallel to it.

*Copy rev.* Coarse and hard, the mouth appears distorted, it is also printed as a counterproof. It is by Cumano.

Bartsch describes, as a print of the greatest rarity, No. 346, *Vieille femme méditant sur un livre*. It is difficult to understand how so able a connoisseur could have been deceived; the print on which he based his description is in the Paris Collection; there is a duplicate of it in the British Museum; and I am told there is yet a third, which I have not seen. The print, which bears the date 1638, was created by cutting out the head in *The Young Woman reading*, and substituting for it *The Head of an Old Woman seen to the Chin*, No. 6; if held up to the light the deception is apparent, but the contrast between the young hand and the old face should at once have aroused Bartsch's suspicion. M. Charles Blanc, who makes this very apposite remark, tells us that the *supercherie* was effected by an amateur and artist Mons. Peters, whose collection in 1786 passed into the Royal Library at Paris.

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110. JAN CORNELIS SYLVIVS (JANUS SYLVIVS). (*Jean Corneille Sylvius*.)

He is seated to the left, but his face is turned nearly to the front; his beard is long and thin; he wears a calotte, and round his neck is a ruff; his dress is bordered with fur; on a table to the left is an open book, on which his crossed hands are resting. In the background, which is shaded throughout, is a large column, and to the right of it an arch. Almost hidden by the shading, above the book to the left, is *Rembrandt*, and below it, *f.* 1634.

*Dimensions* : 6,5—5,5 (166—140).

Two States have been described, 1st with the shadows clear and transparent, and 2nd with the shadows reworked, etc.

So much in a shaded plate like this depends upon the printing,

that it is very difficult to verify these States, the purity or the apparent reworking of the shadows must always be an insufficient guide. I should distinguish the *1st* as that in which the deep curved lines which shade the left arm of the figure are even and regular [Coll: BM. C. A.], and the *2nd* where these lines having been deepened are, to a greater or less extent, uneven or irregular [Coll: BM. C. O. P. H.]; but this variation cannot always be detected, so closely are these lines covered by coarser work. More to the purpose is the very serious doubt whether the heavy shading, especially that upon the dress, is by Rembrandt at all, or whether we have not here the familiar work of Van Vliet. Worn impressions are not unfrequent; in them the technic is more easily seen, and I think unmistakably betrays its origin.

*Copy rev.* To the lower right is *C. Dankerts excudit*, and four Latin verses below, beginning *Sylvius en Janus etc.*; half way up on the right side is *Rem.*

*Copy rev.* On smaller plate. Etched by E. Bland; on a clear space below is engraved *Thou art the man*, *E. B.* 26, 12, and below is 1834.

It is interesting to remark that the disposition of the background is similar, though in a contrary direction, to that in the print called *The Great Jewish Bride*.

Jan Cornelis Sylvius was born in the year 1564, and at an early age became a minister of the Reformed Faith. A recent writer speaks of him as a man who had suffered for his opinions. I have not, however, found any confirmation of this; on the contrary, his life seems to have been singularly uneventful and peaceful. He was for some years the regularly appointed minister at Leeuwarden, and it was during his residence there that he married Aaltje, the daughter of Pieter and niece to Rombertus van Ulenburg, and therefore first cousin to Saskia, afterwards the wife of Rembrandt. Sylvius after the death of Rombertus was apparently entrusted with the guardianship of Saskia, for we find his name as a consenting party to the act of her marriage with Rembrandt in 1634. His death took place on the 19th November, 1638, in his 75th year. He had a son, who was appointed to the church at Muiderberg in 1635. Vosmaer tells us that two drawings by Rembrandt of this church of Muiderberg appeared in the Muilman Collection.

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111. PORTRAIT, UNKNOWN, OF A MAN WITH A SABRE.  
(*Rembrandt au sabre et à l'aigrette.*)

A portrait ; a three-quarter figure of some man unknown, wearing a military habit and cloak with a gorget, and a small fur cap, in front of which is a jewelled aigrette. He is standing towards the right, but nearly full face ; his hair, long and curly, falls to his shoulders ; he has a small moustache and beard, and is resting his left hand upon the hilt of a sabre, while his right is placed upon his hip. The shadow of the figure is cast upon the background to the left. In the upper part of the plate on this side is *Rembrandt f.*, and below it 1634.

*Dimensions :* 7,8—6,4 (198—163).

*States :* 1st. As described. Only four impressions are known. The fourth, which has passed through the Mulman, Andrews, Ploos van Arnstel, and Aylesford Collections, is in the possession of R. S. Holford, Esq. It was seen in the Burlington Fine Arts Exhibition of Rembrandt Etchings in 1877. [Coll: BM. P. A.]

2nd. Additional work appears upon the face and hair, chiefly along the left cheek. The bust is covered with harshly executed shading. This rework, especially that upon the hair, shows so little artistic feeling that I do not believe it was done by Rembrandt. The plate has been cut down into an oval form, angular projections being left at the top, bottom, and sides. It measures 5,1—4,2 (130—108). The hands and the whole lower part of the figure are cut away, as are also the signature and date, which in an entirely different hand are now re-engraved in a sloping direction low down in the right background. [Coll: BM. P. A.]

3rd. The projections are cut away, and the plate is a regular oval. Some of the work has been still further deepened ; very little of the original beauty of the piece remains. [Coll: BM. C. P. A. H.]

4th. The plate has been squared, but the impressions are so utterly worthless that their occurrence need not be recorded.

*Copy.* Same d. of the 1st *State*. The shading is of very regular cross-work ; ex. gr. below the right shoulder it is of lines in four directions. There is no name of the copyist, but I believe it to be by De Claussin.

*Copy.* Same d., by Schmidt. I have never seen this ; the copy usually attributed to him is the next, in rev.

*Copy rev.* May be at once recognised by the accurately drawn lion's head on the sabre hilt, the mane twisting round the handle. It is by Cumano, and not by Schmidt, as is generally asserted.

*Copy rev.* By Hertel. His name is seen in the upper left.

*Copy. rev.* By Linton; dated 1848.

*Copy.* Same d. of the *2nd State*. The regular and formal shading is a sufficient distinction; by De Claussin.

*Copy.* Same d. of the *3rd State*. The same as the last, but with the projections of the plate removed (I do not know this).

*Copy rev.* of the *4th State*. Not deceptive.

Impressions of the *3rd State* are found very badly printed or overloaded with ink, and carelessly placed upon the mount, in which condition they have been taken for copies.

If the student will carefully examine an impression of the *2nd State*, he will observe that the oval plate mark is continuous, except at the bottom, and that the projections at the top and sides have also left their plate mark, showing that the surface of the copper, which was outside the oval and formed these projections, was planed down, and was no longer flush with the rest of the plate. The explanation no doubt is that the copper was cut into a medallion form to allow of its being placed in a panel or box-lid, when these sunken projections would be of use in keeping it in its place;<sup>1</sup> and at the same time much of the work was deepened in order that, the lines being filled with some black pigment, the portrait in its new position might be apparent. Later on, when prints from Rembrandt's plates had acquired a considerable money value, the copper would be removed from its setting and impressions taken, still showing the projections, which soon, for greater convenience in the printing, were removed, as shown in the *3rd State*, and the plate was still further re-worked.

Another of Rembrandt's plates has been subjected to similar treatment. The portrait of Uijtenbogaerd, No. 114, was a square, which in the *3rd State* is cut into an octagon with projections, and coarsely reworked; but in neither case do we suppose this was done by Rembrandt.

To make this use of engraved or etched plates was only reverting to an earlier practice. The extent to which ornamentation of this kind was carried was much greater than has since obtained. We know that many of the smaller and more highly finished paintings on panel of the Early Dutch

<sup>1</sup> This explanation, so perfectly simple and reasonable, was suggested to me by Mr. Fagan, of the Print Room, British Museum.

School were designed as ornaments for furniture, to be fitted into the doors of cabinets and armoires, not framed and hung on the walls of a room, and possibly some of Rembrandt's earlier plates were intended to be used in a similar way, such, for instance, as the little heads, Nos. 20, 98.

As regards the portrait itself, we can no longer regard it as that of Rembrandt. M. Charles Blanc has drawn attention to certain peculiarities in the features, the shape of the nose and mouth, and the presence of a mole or wart, which do not accord with any of the often-repeated studies or portraits of himself. Elsewhere (Bibl. XXXI.) I have referred to his suggestion that it is a portrait of Prince Adolphus of Gueldres: it more probably represented some person then living, but who that might be is as yet only a matter of conjecture.

**112. A BEGGAR; AND A COMPANION PIECE, A MAN TURNED TO THE LEFT. (*Deux gueux en pendant.*)**

First piece. Represents a beggar turned to the left; his face is a three-quarters; his attitude and features are expressive of one shrinking from intense cold. In the distance to the left is seen a little figure with a pole on his right shoulder, who is partly concealed by the foreground, but appears to be skating; near the top is engraved, *Tis vinnich low?* (it is very cold); a little below is, *Rembrandt*, and again below this is *f. 1634*. The last letter, *t*, of the name is wanting.

*Dimensions:* 4,4—1,7 (113—043).

[Coll: BM. C. P. A. H.]

*Copy.* See next piece, No. 113.

**113. A BEGGAR; AND A COMPANION PIECE, A MAN TURNED TO THE RIGHT. (*Deux gueux en pendant.*)**

Second piece. Represents a man somewhat better clothed, standing erect and turned towards the right; his features are cheerful and smiling. In the right distance is a man in a high pointed cap with his hands wrapped up, and further away is the roof of a cottage with trees. At the top of the print is engraved *Dats niet* (that is nothing), in answer

to the words upon the other piece ; a little below is *Rembran*, and again below is *f. 163*. The letters *dt* and the fourth figure are cut off by the plate edge. *Date assumed, 1634.*

*Dimensions: 4,3—1,5 (·110—·038).*

[Coll: BM. C. P. A. H.]

*Copy.* Same d. This and No. 112 have been copied on one sheet by De Claussin. The shading is of very much more regular work than in the originals. On No. 112 cross-work covers the ragged skirt from the waist to the knee, and is seen on the lower half of the shadow on the ground. In No. 113 downward and left-to-right diagonals darken the right sleeve from the elbow to the waist.

*Copy.* Same d. Both prints on one sheet inscribed *J. Hollard, 1755.*

*Copy.* Same d. On one sheet Bibl. IX.

Vosmaer [Bibl. XXXVII. p. 149] says, 'Dans une vente à Rotterdam parut un croquis de Rembrandt avec l'inscription *T'is vinnich kout*. Cecroquis a probablement servi à l'eau-forte, ayant la même inscription, et dont le pendant porte la légende *Dats niet*.'

The sale to which he refers was that of M. Joncker's in 1842. The drawing was described as dated 1639; the 9 and the 4 in old writing are often not unlike, and the date would undoubtedly be 1634.

These etchings have been attributed to Solomon Savry, whom a recent writer erroneously assumes to have been a pupil of Rembrandt. There is nothing in their execution to support this theory; the figures are coarsely and carelessly drawn, but, as I have shown before, we need not for that reason doubt their authenticity. Their idea was probably borrowed from S. Beham, who in 1542 designed and engraved two little plates of a farmer and a labourer, on one of which is the legend, *Es ist kalt W'eter*; and on the other, *Das schadet nit*; but Rembrandt's plates are in no sense *copies* of these prints.

#### 114. JOHANNES UIJTENBOGAERD. (*Johannes Wttenbogardus*.)

The subject is executed in an oval squared at the bottom, and upon an irregular upright plate afterwards cut to an octagon. He is seated at a table, his body partly to the right, but his face turned to the front. He wears a calotte, his

gown is faced with fur, and he has a ruff about his neck ; his hair is short and grey ; he rests his right hand on the arm of the chair, the other is placed upon an open book which, supported by other books, lies in a sloping position upon the table ; beyond are other books thrown carelessly one upon another. The name and date 1635 do not appear until a later state. The background is clear in the early States.

*Dimensions* : 9,8—7,4 ('249—'188).

*States* : 1st. As described. The plate is rectangular, the ruff is only outlined, the open book upon the table is of an oblong form, i.e. of greater width than height, and the books in the background are not well defined. [Coll : BM. A.]

2nd. The ruff is finished, and there is a little additional work upon the face, which gives a more pleasing expression. On one of the impressions of this State in the British Museum is seen some work in chalk widening the curtain and filling the background, possibly by the hand of Rembrandt himself. [Coll : BM.]

3rd. The plate has been cut into an octagonal form measuring 8,9—7,4 ('226—'188), but two small projections are allowed to remain, one on each side ; the background is worked upon and an arch is introduced within which the shading is almost black ; a curtain hangs down upon the right, but its folds are indistinctly expressed and its left outline is only sketched where it rises above the line of the arch ; the large open book on the table is now a folio of greater height than width. In one of the angles at the top to the left, outside the subject, is *Rembrandt ft.*, and in the other 1635, while below the print are four Latin verses by Grotius, beginning 'Quem pia mirari. . .' [Coll : BM. P. A.]

4th. The projections are cut away and the plate edges are regular. [Coll : BM. A. H. C.]

5th. Retouched : the result is that impressions are heavy and dull, the left outlines of the curtain are carried to the top of the plate, so that the curtain covers the outlines of the arch on the right side. [Coll : BM. C.]

*Copy*. Same d. of 5th State. On a large square plate, outside the oval to the lower left, is *Copied by T. F. Lewis*.

*Copy rev.* and reduced to 6,3—4,2 ('161—'108). In the upper left is *Worldidge* ; in the upper right is *fecit*, 1757.

The early impressions of this plate, before the rework and the dark shading in the background, are excessively rare. While I write I only know one in private hands : it is in the collection of his Grace the Duke of Buccleugh. The variations which mark the 3rd State belong to a later time (see notes to No. 111) ; they are in complete contrast to the first

work upon the plate, and were certainly not executed by Rembrandt; the plate, I am told, still exists.

Joannes Uijtenbogaerd was a celebrated preacher and theologian who belonged to the sect of the Remonstrants, followers of Arminius. He was born in 1657, consequently was in his 79th year when this portrait was taken. A portrait painted by Backer is still preserved in the Church of the Remonstrants at Amsterdam. Under a portrait of him taken by Rembrandt and dated April 13, 1633, is this note, *My portrait painted by Rembrandt for Abraham Anthoniszoon* [Bibl. XXXVII. p. 123]. He died at Amsterdam in 1644.

115. THREE HEADS OF WOMEN. (*Etude de trois têtes de femmes.*)

Towards the upper part in the middle of the plate is a head full face; the hair parted across the forehead, a few locks hanging downwards; a light veil of net or lace is thrown over the head, and falls on each shoulder; the extended fingers of the right hand rest against the forehead. Below this, a little to the right, is another head, almost in profile, turned to the right; the eyes lowered, the head-dress unfinished. The third head is to the left, and is only sketched in. Shading is seen in the lower right of the background. *Date assumed, 1635.*

*Dimensions:* 5,0—4,0 ('128—'102).

*States:* 1st. One head only is engraved, that in the upper part of the plate. [Coll: BM. P. A.]

2nd. The two other heads are added. [Coll: BM. C. P. A.]

*Copy.* Same d., Bibl. IX.

Mons. C. Blanc suggests that the head first placed upon the plate is a study of Saskia, though the face is apparently that of a younger woman.

116. AN OLD WOMAN SLEEPING. (*Vieille dormante.*)

Her head, seen in front very slightly turned to the right, is supported on her left hand, both her arms resting on an open book; a pair of spectacles hangs on the forefinger of her right hand; her cap is a sort of turban in four tiers or wreaths,



finishing in a point; on her shoulders is a fur mantle. The background is shaded, but is darkest on the left side, where the shadow of the old woman falls upon the wall. This shadow is supposed to be cast by a candle or lamp placed low down in front to the right. *Date assumed, 1635.*

*Dimensions: 2,7—2,1 ('069—'053).*

[Coll: BM. C. P. A. H.]

*Copy.* Same d. In the original is a slipped stroke across the right sleeve from the edge of the plate upwards, with a slight inclination to the left; this is wanting in the copy which was, I believe, executed by Bretherton.

*Copy rev.* The hard lines in the wrinkles of the face are exaggerated and look like small slips of plaister. Novelli.

*Copy rev.* Below to the left is *Rembrandt*, and to the right *F. Novelli inc.*

*Copy rev.* 3,1—2,4 ('079—'061). There is a clear space round the subject; the right-to-left diagonals are irregular and crooked instead of being delicate and very straight. This copy is by Andrew Geddes.

*Copy.* Same d. on wood, Bibl. IX.

#### 117. THE MOUNTEBANK. (*Le charlatan.*)

He wears a flat cap, and has a ruff round his neck; a basket is suspended before him; he holds up a packet in his left hand, his right is placed upon his side, and below it hang a hawking pouch and a sabre; his knees are a little bent. Below in large letters is *Rembrandt f. 1635.*

*Dimensions: 3,1—1,4 ('079—'036).*

[Coll: BM. C. P. A. H.]

*Copy rev.* Inscribed *F. V. fecit* (Vivares).

*Copy rev.* Inscribed *J. G. Vliet*, the J and G intertwined.

*Copy rev.* Inscribed *F. Novelli, No. 41.*

*Copy.* Same d., Bibl. IX.

#### 118. BUST OF AN OLD MAN IN A VERY HIGH FUR CAP. (*Petit buste à très-haut bonnet.*)

This little bust is seen nearly in front, but rather inclined to the right; on the head is a very high fur cap, coming down upon the forehead and casting a shadow over the eyes; the bust is clear on the right side, and lightly shaded upon

the left ; the dress is fastened with a button on the left. The background is unshaded. *Date assumed*, 1635.

*Dimensions* : 1,7 — 1,2 ('043 — '031).

[Coll : BM. C. P. A. H.]

Vosmaer suggests that this is a study for one of the two Jews who are kneeling in a picture of Simeon, painted in 1631 ; but I think the print is of a later date, and belongs to the year 1635.

**119. A MAN WITH CURLING HAIR, AND HIS UNDER LIP THRUST OUT.** (*Homme à bouche de travers.*)

His head is uncovered, his hair curly, standing away from his head ; his brows are knit and his under lip thrust out ; the bust is towards the right, but the head is turned so as to look over the right shoulder ; the dress is sketched, only a few lines of shading are on the top of the right shoulder ; opposite to which in the background are a few slight scratches. *Date assumed*, 1635.

*Dimensions* : 2,5 — 2,4 ('064 — '061).

*States* : 1st. As described. [Coll : BM. C. O. P. A. H.]

2nd. The face and neck are covered with fine roulette work, the lines crossing in different directions ; this work is again seen in the upper left of the plate ; the effect is to give a tint resembling burr. I think this roulette work is very early, but it was not done by Rembrandt. [Coll : P. A.]

One of the two impressions of the 1st *State* in the British Museum Collection shows much more colour than the other ; it has been tinted with a very delicate brush. It is from the Cracherode Collection, and was formerly in the possession of Mr. Thane, by whose hand this tinting was probably executed.

**120. AN OLD MAN WITH SHORT STRAIGHT BEARD ; A PROFILE TO THE RIGHT.** (*Profil de vieillard à courte barbe.*)

A sketch of a head and bust in profile turned to the right ; bald before, but with tufts of hair curled upwards behind, and having a short straight and projecting beard which extends from the ear to the chin. A few irregular strokes are seen

on the right, apparently as a design for a background, and a few on the left opposite the bust. *Date assumed, 1635.*

*Dimensions: 2.6—2.2 (v66—v56).*

*States: 1st.* The plate edges are rough and irregular, especially on the right. [Coll: BM. C. P. A.]

*2nd.* The edges are polished, and the plate has been slightly reduced. [Coll: BM. C. A. H.]

I have seen an impression of the *2nd* in which the plate edges, though regular, have been tinted so as to imitate the *1st State*.

**121. A RAGGED PEASANT WITH HIS HANDS BEHIND HIM.** (*Paysan déguenillé, les mains derrière le dos.*)

He is standing nearly in front, his body turned a little to the left, and his head bent forward and inclining to the right; he wears a cap with a peak, and under it is discovered a linen cap to which hang two strings; his ragged jacket is fastened at the top with a string, and a little lower with a button, but is open below; in his hands, which are placed behind him, he holds a stick. On the right of the impression are a few scratches which may be intended to represent the trunk of a tree. *Date assumed, 1635.*

*Dimensions: 3.6—3.0 (v91—v76).*

*States: 1st.* The edges of the plate are soiled and somewhat irregular; the outline of the right arm, which is seen to end abruptly at about the level of the button that fastens the coat, is not continuous; the small part of the left hand seen close to the stick is unshaded. [Coll: BM. C. O. A.]

*2nd.* The outline of the right arm is defined by a delicate double stroke; a curved line, in which burr is seen, an evident slipped stroke appears at the lower end of the stick nearly doubling its thickness. [Coll: BM.]

*3rd.* The right side of the plate is cut away, it now measures 3.6—2.6 (v91—v68). [Coll: BM. P. A.]

*4th.* Two short diagonals left to right cross what is seen of the left hand close by the stick. [Coll: BM. C. P. A. H.]

*Copy.* Same d. Described by Rartsch. Some irregular left-to-right diagonals which partially shade the lower right corner are wanting. The copy is said to be a deceptive one, and is attributed to Le Gros, a clever amateur at Vienna who was etching there in 1795. I have never met with this copy, so can only give an illustration of the work in the original, with which the student if he meets with the copy may compare it. *PLATE I. fig. 6.*

**122. THREE ORIENTAL HEADS. FIRST HEAD, FULL FACE.**  
(*Jacob Cats.*)

This is a full face, showing both ears, the body turned a little to the left; on the head is a calotte, from under which a single tuft of hair comes down upon the forehead; he has a thin short beard and moustache; he wears a close-fitting cape trimmed with fur, outside which hang a chain and a medallion. A little irregular shading is seen on the lower right and along the whole left background. In the upper middle of the plate is *Rembrandt*, followed by some singular characters, and below is the date 1635. *Plate II. fig. 8.*

*Dimensions:* 5,9—4,9 ('150—'125).

*States:* 1st. The right side of the throat just above the collar is unshaded; there is also a clear space on the right shoulder immediately below the chain. [Coll: BM.]

2nd. The neck is shaded, and a downward line, right to left, is worked over the clear space on the right shoulder. [Coll: BM. C. P. A. H.]

My remarks upon this and the three following heads will be found after the description of No. 125.

**123. THREE ORIENTAL HEADS. SECOND HEAD, A PROFILE TO THE LEFT.** (*Turc, au bonnet serré par un turban.*)

This is a profile, the head turned to the left and slightly bent downwards; the moustache and beard are thin and bristly. On the head is a turban with fur rising above it, and the dress appears to be entirely of fur. The background is shaded with irregular hatchings nearly to the top; above the head is engraved *Rembrandt*, the *e* reversed; the name is followed by characters similar to those in the last piece, forming the word which has been read *Venctiis* or *Rhenetus*, and other characters which De Claussin read as *fecit*; others have read them *Liev R. t.* *Plate II. fig. 9. Date assumed, 1635.*

*Dimensions:* 5,9—4,9 ('150—'125).

[Coll: BM. C. P. A. H.]

*Copy.* Same d. By one of the brothers George or John Smith, on a plate 5,9—5,0 ('150—'128). It is a deceptive copy,

but may be known by the shading on the side of the face in front of the ear, immediately below the turban. This in the original is intended for hair, and is worked in short, harsh strokes; in the copy it is downward shading, crossed by regular left-to-right diagonals. Another variation will be seen in the few long lines which outline the back being covered by a harsh zigzag; in the original the shading is of bold lines with downward right-to-left strokes.

*Copy rev.* Said to be by Basan, but I think it is a much earlier work. It is on a plate 6,1—5,2 ('155—'133), and is very heavily and coarsely shaded.

**124. THREE ORIENTAL HEADS. THIRD HEAD, A PROFILE TO THE RIGHT.** (*Turc, au turban et à l'aigrette.*)

This head is in profile to the right. It is of a man wearing an embroidered turban, the fringed ends of which hang down behind, and in front is an aigrette fastened with a jewel; he has a moustache and a long dark beard. The background to the right is almost covered with irregular cross-work, and fantastic scrawls which curl and twist, and look like the work of some childish hand. Near the top to the left is *Rembrandt*, and below the name are characters similar to those seen on the two other plates; below again is the date 1635. *Plate II. fig. 10.*

*Dimensions:* 6,2—5,3 ('158—'135).

[Coll: BM. O. P. A.]

*Copy.* Same d. By Basan. The variations are numerous; one is seen in the mysterious characters below the name, *Plate II. fig. 11.* The shading in the left lower corner in the copy has a left-to-right diagonal as well as the right-to-left, which is alone seen in the original. This copy is mentioned by Bartsch.

**125. A YOUNG MAN IN A MEZETIN CAP.** (*Jeune homme à toque de velours.*)

A head and bust; the face is nearly in profile turned to the left; his hair is curly and of moderate length, and his beard is short; he wears a velvet cap and a dark dress. The shading in the background reaches as high as the shoulder,



and on the left, opposite the mouth, is the letter *R*. *Date assumed*, 1635.

*Dimensions* : 6,2—5,3 ('158—'135).

*States* : 1st. Before the introduction of a lock of hair on the side of the face below the nose, and before the mass of hair which falls below the chin upon the breast. Wilson adds, '*before the signature*,' i.e. the letter *R*, but I have never seen such an impression. [Coll : BM. P.]

2nd. With these additions ; parts of the outline of the top of the cap have been strengthened ; a light space on the back of the cap and another on the right lower border of the dress have been worked over. [Coll : BM. C. P. A. H.]

Impressions of the 2nd *State* are found nearly  $\frac{2}{10}$  wider than the measure given above ; but this I believe is due to an obliteration of the plate mark.

Among the prints which we unhesitatingly attribute to Lievens, and which will be described in a succeeding volume, are four studies closely resembling the four heads which have been just described. The study resembling the first head, No. 122, is in reverse, and the lock of hair which hangs over the forehead is wanting ; it is found in three if not in four States ; the second study, resembling No. 123, occurs twice, once in the same direction and once in reverse, this latter being found in three States ; the third study, resembling No. 124, is in reverse, but without the aigrette ; of this there are two States ; the fourth study, of a young man resembling No. 125, is in reverse, without beard ; of this there are three States.

That these four studies are by Lievens will not I think be questioned ; they find their proper position among his other prints. The resemblance which they bear to the four heads which have been attributed to Rembrandt is so apparent, that Wilson and others have not hesitated to speak of them as copies. The author of a recent essay upon Rembrandt's work [Bibl. XXI. p. 39] has, however, expressed his belief that *both* sets are by Lievens, whom he places in the studio of Rembrandt as a *seccateur* rather than as a pupil. I cannot give my assent to either of these conclusions. A careful comparison of the two sets of heads will I think convince the student that those attributed to Rembrandt show a more skilful and artistic technic ; there is more character in the heads themselves,

and a more masterly hand in their treatment than in those which we assign to Lievens. The question then arises, by whom were they executed? Were they first etched and then reproduced by Lievens, or were Lievens' prints the originals, and the four described etched in imitation of them?

Referring to the description given of these four, it will be seen that after the name of Rembrandt in the first appears a word, at full length in No. 123, abridged in Nos. 122, 124, and that upon the fourth, No. 125, is the single letter *R*. The word upon the three has been read *Venetiis*, and on this slight foundation has been erected the theory that Rembrandt executed them in Italy. This supposition may be at once dismissed, since we know that Rembrandt never was in Italy at all. Another reading is *renetus*, a word supposed to mean *of the Rhine*, a form of Rembrandt's patronymic. This rendering is possible, but it is nothing more. Vosmaer, a countryman of the great master, makes the much more probable suggestion that the word is *geretuckierdt*, which he translates *retouched*, and refers to the inventory of Rembrandt's effects, in which inventory I find a like word occurs no less than six times; thus we have, *Een schilderije van een Samaritaan, door Rembrant geretukeert*. To his note upon this Vosmaer adds, *Il se pourrait en ce cas que Rembrandt n'eût fait que retoucher ces pièces, gravées peut-être par Lievens, ou bien qu'il ait repris ses propres planches et les ait retouchées lui-même* [Bibl. XXXVII. p. 174, note]. For the reasons which follow, while I accept his reading of the word, I do not think his further explanation satisfactorily disposes of our difficulty.

Rembrandt and Lievens had been pupils together at Leyden under Lastman, some of the peculiarities of whose style were appropriated and reappeared in the after work of each. In the year 1630 Rembrandt removed to Amsterdam, and in the same year we find Lievens in England, where he seems to have acquired considerable reputation as a portrait painter. When these prints were executed—and I see no reason to question their date, 1635—Lievens had left England, and found full employment at Antwerp, where he certainly remained some time. Overpowered, probably, by the genius of Rubens, with whom he could not hope to compete, he removed from Antwerp, but evidently to no great distance,

since he has left numerous works executed in these years, chiefly altar-pieces for neighbouring churches ; his *Visitation of the Blessed Virgin*, now at Brussels, and his pictures in the Hôtel de Ville at Leyden, were of this period. Rubens died in 1640, and either in this year or in 1641 Lievens completed a large picture for the Hôtel de Ville at Leyden. We do not know how soon he returned to Antwerp, but an etched portrait by him of Dr. Vander Steeren, who resided there, is dated 1649 ; and later still is a portrait of Heinsius, bearing the address *Joan Myssens exc. Antwerpiaë*. It was not until after this that we find him working at Amsterdam ; unless, therefore, he made a short visit to Amsterdam in 1635, of which we know nothing, and for which he had little leisure, we must assume that he and Rembrandt did not meet again after the days of their pupilage until at least the lapse of twenty years. But in 1635 Rembrandt's fame as an etcher as well as a painter was well established ; I suggest then, that as a renewal of their former intimacy, Lievens, who had also assumed the etching needle, sent his impressions of these four plates to his old friend, who in return transmitted reproductions of them, varying and improving upon them as he well could do, while imitating the style and manner they displayed. The background of one of these prints of Lievens, his third study, a head in profile with a flowered turban, to which Rembrandt added an aigrette, was treated in a peculiar manner. Lievens introduced a bank upon the left, at the upper part of which is some foliage ; this foliage is represented by little circles and spirals, designed in an almost childish manner. Rembrandt, with a touch of humour, has exaggerated and caricatured the execution of this part of the plate, and in place of foliage fills the upper right with twists and spirals, mere sports of the needle. Impressions of this plate, described No. 124, are much more rarely met with than are the others ; a fact for which I account by assuming that Rembrandt did not care to preserve a plate which contained work so unlike his own ; and I explain the introduction of the word translated *retouched*, by assuming that it was added to show that these were Rembrandt's rendering of Lievens' studies, the single *R* upon the fourth merely marking his own work.

Before leaving these heads, I must not omit to notice that



M. Charles Blanc in his catalogue places the head No. 122 among the Known Portraits, and believes it to be the likeness of Jacob Cats, tutor to William, Prince of Orange. He founds his opinion on the similarity, certainly a singular one, which the old man represented in this print bears to a known picture of Jacob Cats, taken by Govaert Flinck, afterwards engraved by Schmidt. The painter has represented Jacob Cats giving a lesson in history to his pupil William Prince of Orange, afterwards William II, who is seated before him at a table; and not only does this accomplished amateur designate the Oriental head No. 122 a portrait of Cats, but adds that the boy who is receiving instruction is the original of Rembrandt's etching No. 148, *Jeune homme à mi-corps*. I am sorry to disagree with M. Charles Blanc, whose volumes have afforded me so much pleasure and information, and whose opinions must always be treated with respect, but I am obliged to record my dissent from his suggestions. There is another portrait of Jacob Cats, painted by Mireveldt in the year 1635, and engraved by Delff (it is No. 248 in the Amsterdam Gallery), which represents an entirely different person to the Jacob Cats painted by Flinck. M. Charles Blanc refers to this, but believes, on the authority of Hoogstraten, that there were two persons of this name; we may therefore assume that Mireveldt's portrait is of the other Jacob Cats, and discuss only the possibility of this 1st Head being taken from the Jacob Cats whom Flinck has immortalised in the fine picture referred to. I have seen this picture, and remark that it differs from the head above described, No. 122, in the size of the beard and moustache, in the softer and more rounded features, and in the fact that it represents a very much younger man. In 1635 Jacob Cats was 56 years of age, but hardly appears so old in the portrait. The head which Rembrandt has engraved, for as I have said I attribute it to him, is of a man probably ten years older; moreover, this and certainly one of the other two are studies of the same original, as is still more clearly seen in the prints by Lievens; and we have the fact that Lievens repeated his study four or five times, besides introducing the head into one at least of his prints, *The Resurrection of Lazarus*; it there appears among the figures to the left. The same model was also made use of by Solomon Savry, though he may have borrowed the

peculiarities of feature from one of these prints. With regard to the other figure in Flinck's picture, that of William II., and which M. Charles Blanc believes to have been repeated in the little etching No. 148, I feel less hesitation. William II. was born in 1626, and was therefore nine years old when the portraits of himself and Jacob Cats were taken. He is represented as a well-grown boy. Now the etching is dated seven years later, i.e. in 1641, when William was fifteen, and it appears to me that the child whom Rembrandt has etched could not have been more than from seven to nine years of age; his dress and appearance are certainly not that of a boy of fifteen. There is a portrait of this same William II., taken a few years later, in the Museum at Amsterdam. He is represented as a full-grown man, and, with all deference to M. Charles Blanc, does not so closely resemble this etching that I can believe they are intended for the same person. Who this child was we cannot tell; it is evidently a portrait, and was possibly the son of some friend who visited Rembrandt's studio or was intimate at his house. Further investigations may enable us to distinguish him.

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126. BUST OF AN OLD MAN, ASLEEP. (*Vieillard à grand bonnet, qui dort.*)

He is seen nearly full face, his body turned towards the left; his head is inclining and his eyes are shut, as if asleep; his beard is long and curled; he wears a broad fur cap, bound with a scarf that falls behind his shoulders; his cloak, which does not meet in front, is fastened across his breast with a clasp. The background is shaded halfway up on the left, and a few short and nearly vertical strokes are seen on the right side opposite the neck. In the upper left corner is *Rembrandt*, and above the last letter is an incomplete *R* reversed. *Date assumed*, 1635.

*Dimensions*: 4,4—4,0 (113—102).

[Coll: BM. C. P. A. H.]

*Copy*. Same d. by Worlidge. At the top to the left is *T. W.*

This print has been regarded as a somewhat doubtful piece. It is engraved in the style of the Three Oriental Heads, or, as Wilson expresses it, in the manner of Castiglione.

On the back of an impression in the British Museum is a 2nd State of the print called *The White Mooress*, a print which I have withdrawn from Rembrandt's works.

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127. SAMUEL MENASSEH BEN ISRAEL. (*Menasseh-ben-Israel.*)

He is a half length, and seen in front; his moustaches are long, his beard is thin and cut evenly below, and his hair is short and straight. He wears a hat with a broad brim turned up before so as to hide the crown, a wide collar covers his shoulders, and his gown is open in front. The background is shaded on the left a little above the shoulder. The subject is squared at the top, but finished with a curve below. On the right is *Rembrandt f.*, and below it 1636.

*Dimensions*: 5,9—4,2 ('150—'108).

*States*: 1st. As described. [Coll: BM. C. A. H.]

2nd. The shading on the hat brim to the right, immediately above the temple and the hair, is deepened by short, strong, downward lines. The plate having been re-etched to give it greater tone, in most impressions of this State the mark of the vice is seen in the clear space at the bottom of the print; the presence of this mark must not, however, be relied upon; I have seen a 2nd State without it, having possibly been removed from the impression. This 2nd State sometimes appears on a large sheet of paper; there is one at Amsterdam measuring 12—8,0 ('305—'203). [Coll: BM. C. O. P. A. H.]

After the plate had become worn, it fell into other hands, and was changed into a mezzotint; but before the final transformation it yielded impressions with a tinted or dark background. These variations are recent, and need not be regarded as States.

Samuel Menasseh Ben Israel, born in 1604, was one of Rembrandt's intimate friends, living near him in the Breedstraat. He early established his reputation as an author; and it shows the high estimation in which he was held by his co-religionists that he was deputed by them to undertake a mission to the Protector Cromwell to obtain from him the recall of the Jews to England. Among his published writings is a book entitled '*Piedra Gloriosa*,' etc., of which a description will be found under No. 247, and for which Rembrandt designed and executed four plates. He died in 1657, and was buried at Middelburg.

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128. REMBRANDT AND HIS WIFE. (*Rembrandt et sa femme.*)

Rembrandt, a half length, on the right side of the print, is seated at a table, on which rests his left hand, holding a port-crayon in the attitude of drawing; his face is a full front, his body turned to the left; he has moustaches and a small tuft on his chin; on his head is a flat, wide-brimmed hat with a feather. Behind the table to the left sits his wife, nearly full face, but turned a little towards the right; the back of her chair is seen against the left border of the print; the background has a little shading between the lower part of the two faces. In the upper left corner is *Rembrandt f.*, and below it 1636.

*Dimensions:* 4.1—3.7 (105—104).

[Coll: BM. C. O. P. A. H.]

There are rare impressions in which the portrait of Rembrandt's mother, No. 53, *2nd State*, is substituted for that of his wife. Gersaint possessed one which he believed to be unique: this is now in the British Museum, but four others are known. They were produced by covering that part of the plate where the wife's portrait was etched with thin paper, leaving a blank space upon the impression; the plate with the mother's portrait was then printed from, the head, etc. of Rembrandt being in its turn covered.

[Coll: BM. A.]

*Copy.* Same d. The shading is of very regular cross-work; so regular and uniform is it, that it seems to form a band above the eyebrows. The side of the chair on the left is upon the plate line instead of being at a little distance from it. *Plate III.* fig. 15. Although not named, this is probably by Novelli.

*Copy.* Same d. of Rembrandt's head only. This forms the frontispiece to Gersaint's Catalogue, and is inscribed *T. B. G. scul. 1750.*

*Copy.* Same d. of Rembrandt's head; and instead of the portrait of his wife, the head of Rembrandt's mother, in widow's dress, No. 92, is introduced; by De Claussin.

129. REMBRANDT'S WIFE, AND FIVE OTHER HEADS.  
(*Feuille de six têtes, dont cinq de femmes.*)

The principal head in this sheet is that of a woman, placed rather above the middle of the plate, turned a little to the

left. She wears a veil, and a string of pearls is seen upon her hair. Higher up on the left is a Turkish head in a turban, with profile to the right; on the right side is a female head, lightly etched and full face, wearing a veil; her partly closed hand is upon her mouth; below is another female face, turned to the right, and looking downwards; a fifth head is on the left, a full face, covered with a large flat hat, tied under the chin; and a sixth is on the right side, uncovered, and turned a little to the right, and shaded on the left. All the female heads are studies bearing a greater or less resemblance to Saskia, Rembrandt's wife. Low down, a little to the left, is *Rembrandt f.*, and below it 1636.

*Dimensions*: 6,0—5,0 ('153—'128).

*States*: 1st. As described; the background is clear. [Coll: [BM. C. P. A. H.]]

2nd. Parts of the background show marks of a slight rubbing with pumice stone; it is seen across the name, and in the space between the central head and that to the left. The first effect of this rubbing, done no doubt to clean the plate, is soon worn off, but scratches remain; there is one from the division in the turban of the Turk to the top of the woman's hair; as this disappears, the sharpness of the impressions is lost. [Coll: BM. C. P.]

### 130. THREE HEADS OF WOMEN, ONE ASLEEP. (*Trois têtes de femmes, dont une qui dort.*)

High up on the left is a woman sleeping, with her head resting on her left hand. She wears an upper and an under cap, which latter has a lappet covering her ear, and a band passing under her chin. To the right is a second head, seen nearly in profile, turned to the left, and covered with a dark veil, drawn together at the back of the head. Lower down in the middle is a third head, also seen nearly in profile, turned to the left and looking downwards. At the top of the plate is engraved *Rembrandt*, and under it *f.* 1637.

*Dimensions*: 5,6—3,8 ('143—'097).

[Coll: BM. C. O. P. A. H.]

*Copy*. Same d. of the finished head to the right of the plate. It is harshly drawn. Below, to the right, is *Francesco Novelli*; to the left, *Rembrandt in.*

*Copy rev.* of two heads only; 3,0—3,5 ('076—'089). This is seen also as a counterproof: it is by Cumano.

*Copy.* Same d., Bl. IX.

Early impressions show a light horizontal scratch, which crosses the middle of the plate below the central head.

**131. AN OLD MAN, WEARING A RICH VELVET CAP.**  
(*Juif au bonnet agrafé de pierreries.*)

We have here a head and bust of an elderly man, turned three-quarters to the right, wearing a mezetin cap, ornamented with a band which passes over the top, and is fastened in front with a jewel; a fur mantle lies in thick folds upon his shoulder; his left hand is seen, and appears to rest upon the top of his cane. He has a broad bushy beard. The light comes from the right. In the upper left corner is *Rembrandt*, and below it *f.* 1637.

*Dimensions:* 3,7—3,2 (·094—·081).

[Coll: BM. C. P. A. H.]

*Copy* rev. and enlarged 5,7—4,5 (·145—·115).

M. Charles Blanc believes that he recognises in this head a study for a painting seen in the Museum at Munich of a Jew seated in an armchair. I do not know the painting, but from the careful finish of the print I am inclined to regard it as a portrait, possibly the father of the young man who appears in the following piece, No. 132.

**132. A YOUNG MAN SEATED, TURNED TO THE LEFT.**  
(*Jeune homme assis et réfléchissant.*)

He is seated, at the right of the print, and turned towards the left, on which side is a table with some books. He wears a mezetin cap, and a loose gown bordered with fur, and round his neck is an untied scarf with falling ends. The attitude and expression are those of grave reflection. The background is shaded nearly as high as the shoulders. At the top, to the left, is *Rembrandt*, and below it *f.* 1637.

*Dimensions:* 3,8—3,2 (·097—·081).

Two States have been described, but I am unable to define with any accuracy more than one. The earliest impressions show a little burr. [Coll: BM. C. O. P. A. H.]

*Copy.* Same d. The outline of the hair to the right, i.e. at the back of the head, is a double parallel line; the nose appears

to have an indentation. The signature, instead of nearly touching the upper plate line, has the tops of its longer letters  $\frac{3}{4}$  ('004) away; and this signature, etc. are in a tremulous hand, while in the original the *f.* is especially clear and bold. This copy is by James Bretherton.

*Copy rev.* by Novelli. A copy not found among the series published in 1791. M. Charles Blanc happily describes it as 'feeble.'

*Copy.* Same d., Bibl. IX.

This little print is undoubtedly a portrait, but as yet no clue has been obtained as to the original. A very fine impression from the collection of F. Seymour Haden, Esq. was contributed to the Rembrandt Exhibition at the Burlington Fine Arts Club in 1877.

**133. REMBRANDT WITH A FLAT CAP AND SLASHED VEST.**  
(*Rembrandt au bonnet plat.*)

Face slightly to the left, body turned to the right, from whence the light comes; his hair is short and curly, his mouth is tightly closed. He wears a flat cap, which inclines over his right ear; under a loose mantle is seen a slashed vest, open at the top and tied with a riband; the background is clear, except a slight shading to the left, upwards, to the level of the eyes, as if of a shadow cast by the figure. There is an irregular clear space below about  $\frac{4}{10}$  in. deep. To the left near the top, is very faintly engraved *Rembrandt*. *Date assumed*, 1638.

*Dimensions:* 3,7—2,5 ('094—'064).

*States:* 1st. As described. [Coll: BM. C. P. A. H.]

2nd. The name is delicately re-etched in a formal hand. [Coll: BM. C. P.]

*Copy.* Same d. The subject is enclosed in marginal lines 2,6—2,3 ('066—'058); the background is darkly shaded to the level of the eyes. By Cumano.

*Copy rev.* Also by Cumano.

*Copy rev.* Rembrandt's name is seen in reverse under the shading to the right.

*Copy rev.* Tolerably good; by James Hazard.

*Copy rev.* The head only; by Deuchar.

**134. REMBRANDT IN MEZETIN CAP AND FEATHER.**  
*(Rembrandt au bonnet orné d'une plume.)*

Nearly full face, turned slightly to the left, the bust a little to the right ; he wears a cap of the kind called mezetin with a feather, and has moustaches and a thin beard ; the bust is covered with a rich mantle embroidered and edged with fur ; the left arm comes from under this mantle, the wrist ornamented with a ruffle ; the hand, partly concealed, is placed upon the breast. A few cross-strokes are seen above the shoulder in the left background ; towards the top on this side is *Rembrandt f.*, and below it, 1638.

*Dimensions* : 5,3—4,1 ('135—'105).

[Coll : BM. C. P. A. H.]

*Copy.* Same d., by De Claussin. The head only and the fur collar. It appears upon the upper left of a large plate, on which is also etched a head of an old man in a cap looking to the left, and below are a mule and muleteer, to the lower left is a sheep ; the shading in this copy is produced by regular cross-work.

*Copy rev.* On a larger plate. The hair, harshly worked, is shaded on the left by regular right-to-left diagonals ; beneath the chin again are regular diagonals, left to right ; this copy is by Cumano, and is also seen in counterproof, i.e. in the same d. as the original.

*Copy.* Same d., Bibl. IX.

Though this print is not uncommon, really fine impressions are rare. When rich in tone and exquisitely clear, as is the superb impression at Amsterdam, it is a work of singular beauty ; but the delicacy of the technic and the harmony of the shadows soon disappeared ; there is so great a variation from this cause that two States have been described ; the distinctive marks of the *second* being that it is without the name, and with a slight variation in the outlines of the features and in the expression ; but these are only the result of the wearing of the plate. At some later period the plate has been retouched, M. Charles Blanc suggests, by the hand of Basan ; this retouch he says is seen in some small vertical lines upon the right cheek.



135. THE SAINT CATHARINE, OR THE LITTLE JEWISH BRIDE. (*La femme de Rembrandt—la petite mariée juive.*)

A half-length standing, the face a three-quarters turned to the right: her long light hair covers her back and shoulders, and is confined round her head with a little band set with precious stones or pearls; she wears a loose gown with wide sleeves, fastened close under her chin, and her hands are joined; in the lower right is seen part of a wheel, such as is introduced in pictures of St. Catharine, and which has given a name to the piece; in the upper right is *Rembrandt f.*, and below it, 1638.

*Dimensions:* 4,4—3,1 ('113—'079).

[Coll: BM. C. O. P. A. H.]

*Copy rev.* At the top to the right is *Rembrandt f.*, 1638. The shading generally is of regular work; very accurate curved parallels darken the hair and shade the cheek, cross-work is seen beneath the hands, and regular verticals and diagonals behind the figure; this copy is by Jan Both, in some impressions it bears his name.

*Copy rev.* Deep shading is seen on the chin and neck and on the hair to the left, and regular cross-work inside the wheel; this copy has also been printed as a counterproof, that is in the same direction as the original, inscribed *No. 33*. It is by Novelli.

*Copy rev.* An engraving by Hollar, easily recognised by the technic.

*Copy.* By De Claussin. I do not know it.

This very pretty little print is a study of Rembrandt's wife; impressions are not uncommon; the best have a little burr upon the band of gems and below the hands.

136. THE HEAD OF REMBRANDT AND OTHER STUDIES. (*Griffonnements avec la tête de Rembrandt.*)

Towards the top, and a little to the right of this leaf of sketches, is seen the head of Rembrandt only partly finished, full face, and wearing a cap. On the left is a rude sketch that cannot fully be made out. Upon turning the print, placing what was the right side downwards, an old man and an old woman, each leaning upon a stick, are discovered; their figures are bent; the man is turning to the left, the woman to the right. Above these is the head of an old

woman covered with a veil ; and below them, reversed, is the head of an old man. *Date assumed*, 1639.

*Dimensions*: 4,0—4,5 ('102—'115).

*States*: 1st. As described. There are defects along the top and sides, as if the etching ground had been rubbed away before the acid was poured on. [Coll : BM. C. A.]

2nd. The plate is reduced at the top and sides, it measures 3,9—4,1 ('099—'105) ; those parts which were injured by the acid and were not cut away being burnished out. [Coll : BM. C. P. A. H.]

3rd. The plate has been still further reduced, only the head of Rembrandt remains. [Coll : A.]

Impressions are found in which the background is tinted ; only the cap, face, and figures remaining white. We cannot fairly criticise this piece ; the face and hair of the principal figure, even in the earliest impressions, show the coarse rework of another hand, underneath which is seen the more delicate touch of the master ; probably the plate in its true first state was never used, but when executed was laid aside, as injured, and was subsequently 'improved' and printed from by the possessor.

### 137. REMBRANDT LEANING ON A STONE SILL.

(*Rembrandt appuyé.*)

A half-length, the bust turned towards the left, but the face is nearly full. He has long moustaches and a tuft, and his hair, which is exquisitely worked, hangs in masses over his shoulders. He wears a mezzetin cap very much inclined over the right ear, and a richly worked mantle ; he is placed behind a piece of stonework, upon which his left arm is supported ; the hand, on which is a glove, appearing from under the mantle, while his right hand is seen upon his breast ; a few strokes appear in the background to the lower right ; in the left upper corner is *Rembrandt f.*, and below it, 1639.

*Dimensions*: 8,1—6,4 ('202—'163).

*States*: 1st. The band of the cap above the left temple is not finished, the lightly executed hair appearing to pass over it. [Coll : BM. P. A.]

2nd. The band of the cap is completed. [Coll : BM. C. P. A. H.]

I have seen an impression of this *2nd State* in the collection of Monsieur Dutuit, of Rouen, in which Rembrandt's name and date, which should have appeared in the upper left, are wanting; a careful examination assured me that they had not been removed from the impression, but that they were never printed, simply because that part of the plate had been left uninked when this particular impression, which is a very early one and of great beauty, was drawn off. The occurrence of this variation is a valuable reminder that the absence of name and date does not necessarily constitute a *State*.

Wilson says that 'this plate has been very well retouched.' I think some impressions of the *2nd* show a retouch, but it is very slight, and does not justify the creation of a *3rd State*.

*Copy.* Same d., by Bartsch. Used as a frontispiece to his catalogue. The best impressions are before the framework which borders it in his large paper edition, 1747. [Bibl. V.] In a *2nd State* he has surrounded the figure with a formal framework; there is a broad, clear space below, within which, in a *3rd State*, appears, in Roman capitals, *Rembrandt*. Some parts of the original are omitted in the copy.

*Copy.* Same d. The balustrade to the right is completed; in the lower left is engraved *Rembrandt*.

*Copy.* Same d., by J. W. Kaiser. This is used as a frontispiece to a volume entitled *Nederlands Schilderkunst*, by Dr. J. Van Vloten, Amsterdam, 1874. The same plate was used by Mr. Scheltema, Bibl. XXXV.

*Copy rev.* of *2nd State* by Novelli. The balustrade is omitted; it is *No. 29* of his copies, and is inscribed below to the right *F. Novelli inc. 1791*. It is also seen as a counterproof, i.e. in same d. as the original, but is not deceptive.

*Copy rev.* by Denon. Low down to the left is *Dn. 1783*.

*Copy rev.* by Worlidge. His name is in the upper right corner.

*Copy rev.* on smaller plates by Burnet and Errard.

*Copy rev.*, by Gersaint?

*Copy.* Same d., Bibl. IX.

I have seen five impressions of the *1st State* of this print in which the stone-work below and the balustrade behind the figure have been to a greater or less extent worked upon in pencil [Coll: BM. A.] Impressions of the *2nd State* similarly treated are not unfrequent. It is possible, I might say probable, from the character of the added work that in more than one of these the variation was executed by Rembrandt; but in two at least the pencil work was recent, and the handling bold without being skilful, showing much more the touch of Peters and of Thane than the execution of the master.

And here let me suggest to the student that he would do well to regard with very great suspicion all the etchings on which pencil marks or tints of Indian ink appear, yet which are so commonly asserted to have been 'worked upon by Rembrandt.' A practised hand will touch up and restore a faded impression or one from the worn plate with marvellous skill; and a clever and unscrupulous draughtsman finds no difficulty in adding a few bold pencil lines. When we remember that these 'sophistications' have been profitable, it is fortunate that they have not been practised to a still greater extent.

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138. WTTENBOOGAERT, 'THE GOLD WEAHER.'  
(*Uytenbogaert*.)

He is represented sitting in his counting-house, nearly full face, but the figure turned towards the left. His head inclines a little over his right shoulder, which gives great spirit to the attitude. His right hand, in which he holds a pen, rests upon a large account book that lies open upon a desk placed on the table before him, and in his left he holds a bag of money which he is delivering to a man kneeling in the front, who is prepared to pack it in a cask that stands open at his left side. The Receiver's dress is of fine material richly edged with fur, and he wears the velvet 'mezetin' cap, in which so many of Rembrandt's sitters are represented. In the left background, above a door hatch, two persons are waiting to enter. Among other accessories is, on the opposite wall, a large arched picture of the brazen serpent. In a clear space below the subject  $\frac{1}{10}$  in. (.015) deep is to the left *Rembrandt f.* 1639.

*Dimensions:* 10,0—8,0 (.254—.203).

*States:* 1st. The face of the Gold Weigher is a blank; light diagonals from right to left cross the top of the upright cask, and are continued down the sides of the cask, not, however, extending across the top or side to the left; the money is distinctly seen. [Coll: BM. P. A.]

Wilson describes an impression of this 1st *State* which had been in the Denon collection, and which was then in his possession, in which Rembrandt had drawn in the head in a masterly manner, but the features are not those of the finished portrait, and had worked over the whole with bistre, giving the

print the fine mellow effect of a painting; he suggests that Rembrandt had waited for the actual portrait of the Receiver, leaving the vacancy for the face; and in the meantime, in the impression here noticed, had supplied a countenance to please himself with the perfect effect. This most interesting impression is now in the collection of the Duke of Buccleugh, as is also a counterproof similarly completed.

2nd. The face is finished; a few delicate curved lines on the right, within the cask, are the only traces of the money; the inside of the cask is shaded with vertical lines not seen in the 1st State, which there take the place of the diagonals. [Coll: BM. C. O. P. A. H.]

There is an impression of this State in the British Museum on thin paper, below which is written *Capt. Baillie certifies this to be the original Print of y<sup>e</sup> Banker Wittenbogard, commonly called the Goldweigher, engraved by Rembrandt in 1639; and at the back of the impression is, Presented by Thomas Wilson. This is the Thomas Wilson, author of 'A Descriptive Catalogue,' etc.*

A fine impression of this State in the collection of John Webster, Esq., of Aberdeen, is *without the name and date*; this has not been removed from the impression, but it is evident that a piece of paper had been placed over the name and date upon the plate before the impression was printed. This impression appeared in the Rembrandt Exhibition of 1877, where it was erroneously described as a 3rd State, the name and date being erased. Mr. Webster has since kindly forwarded the impression to me for further examination, and as the error in description was my own, I have less hesitation in correcting it.

3rd. The money is seen again more clearly marked, but only on the right side. The shaded side of the cask is reworked thus—It had a vertical, a horizontal, and a series of very regular diagonal cross-lines from left to right and right to left; a few strongly given diagonals from left to right are now added, which form a more acute angle with the verticals than do those first described and which are still seen. Again, under the right leg of the kneeling boy is seen the foot of the Receiver's chair. In earlier States the vertical lines in the shading do not extend by about  $\frac{1}{10}$  in. (.002) so high as the level of the foot of the chair; in this 3rd State some strongly given verticals are added which rise above the level of the chair foot, these lines are thick below and end sharply upwards; there are other signs of rework, but they are not easy to describe. For variations see Plate II. figs. 12, 13. [Coll: BM. C. P. A. H.]

Copy. Same d., by Captain William Baillie. He has given a more upright carriage to the head, which to those who know the original will at once distinguish it; there is a variation in the folds of the mouth of the money bag held by the Receiver, see Plate II. fig. 14. Another is in the absence of right-to-left diagonals across the top of the cask. In the middle of the

clear space below is engraved *Scilicet improba crescent divitiæ*, on the right is his monogram W. B. interlaced, to the left is *Rembrandt f.* 1639. Impressions are found without the inscription and monogram.

*Copy.* Same d., by James Hazard, an English engraver, who died at Brussels in 1787. There is no writing in the book beneath the Receiver's hand. I have never seen this copy, but am told it is badly executed.

*Copy rev.* Of no merit, possibly the copy by Van Bruges referred to by Wilson.

The technic in this print of the Gold Weigher is of such different quality that connoisseurs have agreed in assigning the inferior work to another hand. The principal figure is undoubtedly by the master, and the little figures to the left are probably his; but most of the details, if designed by Rembrandt, must have been etched in by an assistant. The contrast is very marked in the best impressions.

The name of the Receiver, like that of the Remonstrant minister, is variously spelt Wttenboogaert, Uijtenbogaert, and Uijtenboogaert. To distinguish him from the minister I have used the Dutch spelling as it appears in Rembrandt's correspondence with Huijgens [Bibl. XXXVII. p. 196]. He was the Receiver to the Estates of Holland, and lived at Amsterdam. I have not been able to learn any particulars of his history; but some information could, no doubt, be obtained.

139. AN OLD MAN LIFTING HIS HAND TO HIS CAP.  
(*Vieillard portant la main à son front.*)

The bust is in outline only; the head, the hand, and the arm are finished. The head is that of an old man with a large beard wearing a velvet cap placed on one side; his left hand is raised, either in the act of saluting another, or to shade his eyes from the light while he looks at some distant object. *Date assumed*, 1639.

*Dimensions*: 5,4—4,5 ('138—'115).

[Coll: BM. C. O. P. A. H.]

There is only one true State of this print, which is that described; the 1st, as given by Wilson, varies so very slightly in size, that it is unsafe to distinguish it as a State. Early

impressions have the background discoloured, the plate-edges rough, and the outlines of the bust full of burr.

One hundred and thirty years later, viz. in 1770, the plate found its way into the hands of a print dealer, Tribble, of Berlin. He employed Le-Sueur to design, and George Fredk. Schmidt to execute, certain additions to this head. They have represented the old man, a three-quarter length, standing, having just risen from his chair. He wears a cloak bordered with fur, with fur cuffs and collar, and over his closely fitting under-dress is a medallion, hanging by a chain; he is in a library, surrounded by shelves of books, etc. Only fifty impressions were taken, as we learn from an inscription on one of them—*Engravé par Schmidt; 50 épreuves seulement.*

*Copy.* Same d. Very deceptive; in the original, left-to-right diagonals shade the right temple and forehead; an accidental stroke crosses and shades the nail of the little finger; these diagonals are wanting in the copy, and the nail is partly shaded with very short horizontals. It bears no name, but is by James Bretherton.

*Copy.* Same d. The nose is thick and coarsely designed, the eyes are almost lost in the shading; above, to the left, is *Rt* (1639). The technic and the form of the inscription cause me to attribute this plate to Cumano. Though indifferently executed, it will be seen that the copyist has hit upon the probable date of the piece.

Wilson, from the position he gives this print, evidently regarded it as a portrait.

#### 140. A JEW WITH A HIGH CAP; A FULL LENGTH.

(*Fuif à grand bonnet.*)

He is represented a little to the left of the piece, walking towards the right, and wearing a high cap, the same width from top to bottom, and crossed by a strap; he leans his right hand upon a stick, and points forward with his left; his dress is ragged; the upper leather of his shoe is separated from the sole, allowing his toes to appear. In the middle of a clear space below is *Rembrandt f. 1639.*

*Dimensions:* 3,3—1,7 ('084—'043).

[Coll: BM. C. O. P. A. H.]

*Copy rev.* On a larger plate. *Novelli*, No. 40.

Copied also by J. Overlaet upon a plate on which he has also etched the woman from *Two Beggars, a Man and a Woman conversing*, No. 37.

141. A BEGGAR STANDING, SEEN IN PROFILE TO THE LEFT. (*Gueux debout.*)

He is very ragged ; he wears a high cap with a coarse fur border and a flap over his ear ; a pouch is at his side, and his hands rest upon a clumsy stick ; an irregular line, carelessly drawn, as if marking where the copper should be cut, crosses the top of the plate, touching his cap, and is continued half-way down the right side. *Date assumed, 1639.*

*Dimensions : 3,4—1,8 (‘087—‘046).*

[Coll: BM. C. O. P. A. H.]

*Copy rev.* On a lower and wider plate, 3,1—2,2 (‘079—‘051).

*Copy rev.* The scratch on the plate is wanting. Below, to the left, is *D. Deuchar fecit.*

*Copy rev.* By Le Gros. The copy is not deceptive.

142. THREE BEGGARS, A MAN, A WOMAN, AND A CHILD. (*Un gueux et sa femme.*)

The man is to the right, the woman and the little child are to the left of the print. He holds a staff in his left hand, and has a pack upon his back ; the woman is seen in front, with a broad hat ; the child is only sketched in outline. The figures cast shadows on the left foreground, while along the right side and across the top is a shading in a somewhat arched form. *Date assumed, 1639.*

*Dimensions : 2,6—2,7 (‘066—‘069).*

[Coll: A.]

The only impression known is at Amsterdam. It is a pretty little print and full of burr.

*Copy.* Same d., Bibl. IX.

143. A PHYSICIAN FEELING THE PULSE OF A PATIENT. (*Médecin tâtant le pouls à un malade.*)

He is standing a three-quarters to the right ; wearing a turban and a cloak edged with fur, with a broad belt above his waist ; with his left hand he feels the pulse of a sick person, who is laid upon a bed, and seen from behind. *Date assumed, 1639.*



*Dimensions:* 2,7—2,1 ('069—'053).

[Coll: A.]

*Copy.* Same d., Bibl. IX.

This very interesting sketch is a study in reverse for the physician who is placed by the bedside in *The Death of the Virgin*, No. 207. The print is excessively rare; I have myself only seen one impression—that in the Collection at Amsterdam.

144. TWO WOMEN IN SEPARATE BEDS, ETC. (*Griffonnements gravés en différents sens de la planche.*)

Towards the lower right of the piece is a woman lying in bed with her arms outside the bedclothes; part of a curtain is seen hanging down near her head; below her arm is a female head lightly sketched. To the left are two busts of old men; the foremost has a large beard, and wears a high cap turned up with fur; the other behind him is beardless, and wears a slouched cap, they are turned towards the right. Above the latter are an old man and an old woman, seen to the waist, lightly etched; they are directed towards the left. On turning the print the bust of an old woman is seen in the upper left, wearing a fur hat; lower down is a woman lying in a bed, apparently asleep. *Date assumed*, 1639.

*Dimensions:* 5,3—6,0 ('135—'153).

[Coll: BM. C. O. P. A. H.]

The plate was afterwards cut. An impression from part of the cut plate 2,2—2,6 ('056—'066) is at Amsterdam. It contains the two men from the lower left of the original plate.

The various figures are sometimes found on slips cut from the impressions of the whole plate. [Coll: C.]

It has been suggested that in one of these reclining figures we have a first study for that in the *Death of the Virgin*, No. 207.

145. PORTRAIT, UNKNOWN, OF AN OLD MAN WITH A DIVIDED FUR CAP. (*Vieillard au bonnet fendu.*)

His face is a three-quarters, turned to the right; his beard is large and bushy; on his head is a high fur cap, divided in the middle. He wears a cloak, open in front; his breast is

crossed by a broad girdle, on which he rests his right hand. Three or four lines, executed in dry point, cross the lower part of the print from  $\frac{2}{10}$  to  $\frac{3}{10}$  above the edge of the plate. In the upper left corner is *Rembrandt f.*, and below it, 1640.

*Dimensions*: 5,9—5,4 ('150—'138).

[Coll: BM. C. O. P. A. H.]

In the Sale Catalogue of Robert Dumesnil an impression is described, Lot 244, having 'the mouth faintly marked and with the burr.' The compiler of the catalogue adds, 'This State leads me to think that there must be a prior State, where the hand instead of being closed is placed on the chest.' I do not see that there is sufficient ground for this suggestion; late impressions show some indistinctness about the hand, but in earlier impressions it is clearly outlined; these earlier ones show burr in the folds of the drapery to both left and right, and in the deep lines which cross the lower part of the plate, and also a little about the hand.

*Copy*. Same d. in mezzotint. There is a slight difference in the size of the plate.

*Copy* rev. Very poor. By John George Hertel.

Probably this is an actual portrait, although the original is yet unknown. The costume is a semi-military or official one; the fur cap, singularly shaped, appears in pictures of that period, and is nearly always worn by some one whose place in the picture implies considerable social position. Thus one of the foremost among those who are grouped before Queen Tomyris, in Rubens' celebrated picture, is a soldier, evidently of the highest rank, wearing just such a cap, and looking on with the sublimest *nonchalance* while the head of Cyrus is dipped into the pail of blood. It will be remarked that Rembrandt has humorously placed a ragged and grotesque imitation of this cap on the heads of one or more of his most abject beggars.

#### 146. CORNELIS CLAESZ ANSLO. (*Corneille Anslo*.)

He is seated in an armchair behind a table, upon which are a pen-case and inkstand; he holds a pen in his right hand, which rests upon a book placed upright upon the table; with his left he points to another book lying open before him, while he turns his head towards the left as if about to address himself to some one. He wears a gown trimmed with fur, a

ruff, and a broad-brimmed hat. Upon the back of a chair, placed to the right, is *Rembrandt f.*, and below it, 1641. The figure 4 is reversed.

*Dimensions:* 7,3—6,2 (186—158).

*States:* 1st. A reflected light is seen on the upper part of the right cheek, the eye, and the forehead; the lower part of the hat-brim to the left is not outlined. The shading on the left sleeve is mainly by a curved line in the direction of the arm, from the elbow to the wrist, i.e. from right to left; a clear border of rather more than  $\frac{3}{16}$  in. (.007) at the bottom allows only a very narrow shading upon the front of the table. [Coll: BM. O. P. H.]

2nd. The reflected light on the left cheek, etc., is worked over, the right edge of the hat-brim is outlined, the left arm has a curved cross-stroke from left to right, and the shading below carries the subject to the bottom of the plate. [Coll: BM. P.]

3rd. The reflected light on the cheek, etc., is restored by the aid of the burnisher, and some rather coarse work appears on the side of the face. [Coll: BM. C. P. A.]

4th. The clear space at the bottom of the plate is restored by the burnisher to nearly its first dimensions; it measures, at the right, rather less than more than  $\frac{3}{16}$  (.007), and its upper border is irregular. [Coll: BM. A.]

The plate still exists, but does not seem to have been worked upon, since impressions on modern paper have no variations beyond what result from the worn state of the plate.

*Copy.* Same d. Attributed by Bartsch to Solomon Savry. It has many variations; among them is this, that the cushion-tassel which is seen close by the table-cover to the left is in the original shaded only by downward lines, while in the copy it has strokes crossing in four directions. In the clear space below are four Dutch verses, beginning *Siets Ansloos beeltenis, die van Godts yver blaecht*, etc.; which may be thus translated, 'Behold the portrait of Anslo, who is inflamed with zeal to God. His heart, rejoicing in good, forsakes the delights of the world for the edification, salvation, and consolation of the members of the Church, who rely upon the aid of Him who is their Shepherd.'

In the British Museum is preserved the actual drawing by Rembrandt for this portrait. It is in red chalk, of course in reverse, and is indented along the principal lines, showing where the style had traced them on to the prepared copper beneath. This most valuable drawing was formerly in the Galichon Collection, from which it was transferred to the Hugh Howard, and was secured for the Museum before the latter collection was dispersed. It bears the signature and date, *Rembrandt f.* 1640.

Cornelis Claesz Anslo was connected, though distantly, with the family of Rembrandt. A Pieter Claesz van Medenblick, son of Claes Petersz, married in 1584 Marijtge, Rembrandt's aunt. Another member of the Claes family was named Rembrandt Anslo; the Rembrandt was corrupted into Reijer, hence, as M. Charles Blanc points out [Bibl. VIII. vol. ii. p. 36], the name Renier, which Gersaint was the first to give to this portrait. Reijer's portrait has been painted by Flinck, and bears no resemblance to this etching, which is a likeness of Cornelis, a Mennonite Minister of Amsterdam. I can learn no particulars as to his age or date of death.

147. PORTRAIT. A MAN WITH A CRUCIFIX AND CHAIN.  
(*Ecrivain dans le costume du seizième siècle.*)

This is a half-length, and evidently a portrait. His hair, light and abundant, is cut short over the forehead and hangs in masses upon his shoulders; he wears a small skull-cap or calotte; his dress is richly ornamented, the upper part, apparently of linen, fits close to his neck, where is seen a small turned-back white collar; a mantle of fine fur is thrown over his right arm. He holds a pen, with which he is preparing to write on some paper lying before him, and his left hand rests upon a book. A few books standing upright are seen close by the left edge of the plate; the whole of the rest of the background is shaded. A clear space  $\frac{2}{10}$  in. deep (·023) is seen below the subject, in the left of which is *Rembrandt f. 1641.*

*Dimensions:* 6,1—4,1 (·155—·105).

*States:* 1st. The small white collar does not appear, the upper part of the dress being finished with a narrow band. The work nowhere reaches the edges of the plate. Some short slipped strokes, a continuation of the shading below the left elbow, and the lower outline of the book, are seen in the clear space below the subject. [Coll: BM. P.]

An interesting impression of this very rare 1st *State* is in the Collection of his Grace the Duke of Buccleugh. The collar has been sketched in red chalk and afterwards partially erased. It is possible this was done by the master himself as a suggestion for the next *State*, which certainly is an improvement in this respect upon the 1st.

2nd. The small white collar is added. The work is continued half-way up the edge of the plate, on the right side, and along

the whole of the left with the exception of two places, one at the top of the book nearest to the plate-edge, the other in the upper left corner; the lower part of these books near the plate-edge is shaded with descending lines from right to left, and verticals deepen the shading behind the left elbow. [Coll: BM. C. O. P. A. H.]

3rd. The plate has been reworked with dry point, and the shadow all round the figure is deepened; the white space at the top of the book to the left is covered with fine nearly horizontal work; the slipped strokes, etc., in the clear space below to the right, have been burnished out. [Coll: BM. A.]

4th. The background is finished to the top of the plate. This impression may be in some of the large collections, but I have omitted to remark it. The plate had no doubt passed into other hands when the 3rd State was created. I have met with impressions both of this and of the 3rd State tinted with ink, in which the artist (?) has not been careful to preserve even the outlines of the figure and of the hair.

It would be very interesting to ascertain for whom this portrait was intended. It is evident from the careful execution that it is no fancy piece, but an actual likeness. I have not been able to verify it, but hope that some student with greater opportunities will succeed in doing so.

#### 148. PORTRAIT OF A BOY, HALF-LENGTH. (*Guillaume II., enfant.*)

The face and figure are those of a child from seven to ten years of age; the head, which is uncovered, is nearly a profile, turned to the left; the hair is rather short, thick, and curly. He wears a close-fitting, childish dress, fastened at the waist, with waistband, full sleeves, and wide falling collar. The background is not so much shaded as filled with irregular scratches, which were on the plate before it was used for the portrait. Near the top, to the left, is *Rembrandt f. 1641*. The final figure is not always visible.

*Dimensions:* 3,7—2,6 ('094—'066).

[Coll: BM. C. O. P. A. H.]

*Copy.* Same d. Below is engraved *Le Fils de Rembrandt*.

[Coll: A.]

*Copy rev.* The line of the jaw is hard and angular. By F. Novelli; his No. 32.

*Copy.* Bibl. IX.

In the earliest and best printed impressions not only is the final figure of the date visible, but other slight variations are seen; the nose is thick and clumsy from a double outline, which is either burnished out or disappears as the impressions were taken off; there are not, however, variations sufficiently important or distinctive to warrant the creation of a *2nd State*.

M. Charles Blanc considers this a portrait of William II. of Nassau, Prince of Orange. With this opinion Vosmaer does not agree, though without giving his reasons for dissent. For my own notes upon this portrait see page 109.

**149. AN OLD WOMAN READING.** (*Vieille portant lunettes et lisant.*)

An old woman, a half length, seen nearly in profile, seated, and turned towards the right. She wears a large cap, which conceals her hair; she wears spectacles, and holds an open book in her hands, in which she is reading with great attention. Some cross-work is seen in the background, on the right, as high as her forehead, and a few scratches to the left. The plate is much soiled, especially towards the top, possibly from some injury with the acid; the plate-edges, too, are uncleaned. *Date assumed, 1641.*

*Dimensions: 3,0 — 2,6 (·076 — ·066).*

[Coll: BM. P.]

*Copy rev.* The spectacles are hung by a very evident string, which comes from the middle of the hair over the forehead. This copy appears also as a counterproof, and might be passed off as the original. It is by Cumano.

**150. REMBRANDT'S WIFE—DYING.** (*La femme de Rembrandt malade.*)

A three-quarter length, seen nearly in front; the head is inclining forward, and slightly turned to the right; the expression is one full of pain and sadness; a hood covers her head, and hangs down on either side; the rest is only a sketch, but she appears to be propped up in bed, her hands

concealed under the clothes ; there is a little shading in the background. *Date assumed, 1642.*

*Dimensions: 2,4—2,0 ('061—'051).*

[Coll : BM. C. P. A. H.]

In the Collection at Amsterdam is an impression which has been tinted with the effect of deepening the shadows, but I do not think it is an improvement.

*Copy.* Same d., Bibl. IX.

It was the happy discovery of M. Charles Blanc, that in this very touching little sketch is preserved a portrait of Rembrandt's dying wife ; its probable date is the year of her death, and though the features are worn and altered, as we ourselves too often witness them in illness, we can yet recognize the face of Saskia.

**151. A YOUNG WOMAN WITH A BASKET.** (*La jeune fille au panier.*)

This is a three-quarter length, a profile, turned to the left ; her hair is fastened into a knot behind, but falls a little over her ear. Two bands passing round her back hair hold in its place a flat cap which comes forward over her forehead ; a tippet covers her shoulders ; she has a basket upon her right arm, and below her left hangs a kind of pouch or pocket ; her shadow falls on the background half-way up to the left. *Date assumed, 1642.*

*Dimensions: 3,4—2,4 ('087—'061).*

*States: 1st.* The plate is wider at the top than at the bottom ; impressions show a little burr, a spot of it is seen at the corner of the basket where it touches the dress ; the background is a little scratched and soiled. [Coll : BM. P. A.]

*2nd.* The plate is cut square. [Coll : BM. C. P. H.]

*Copy rev.* Not deceptive.

*Copy.* Same d., Bibl. IX.

**152. A MAN IN AN ARBOUR.** (*Homme sous une treille.*)

An elderly man is represented sitting behind a table in an arbour ; his face is to the front, but he is seated towards the left ; he has a short beard : his head is covered with a mezetin cap which is raised above his left ear, but falls over

his right ; his left hand rests upon the table, and he appears to be pointing to some object with his right. A line in dry point crosses the top of the plate about  $\frac{1}{10}$  in. below the plate edge ; immediately below this to the left is *Rembrandt f. 1642.*

*Dimensions* : 2,8—2,2 (·071—·056).

[Coll : BM. C. P. A. H.]

*Copy.* Same d. The print is carefully finished, the pot of flowers to the right is almost a study ; by Deuchar.

153. THREE PEASANTS TRAVELLING. (*Paysan avec femme et enfant.*)

A peasant in a slashed and puffed doublet (Bartsch says with many seams or folds) and a high-crowned hat, the brim of which projects over his eyes, is walking towards the right ; he carries a knapsack on his back, has a stick in his left hand, and with his right leads a little boy ; a woman with a child at her back follows them. Placing the print sideways, so that the left side is downwards, a peasant's head with a hat is seen, but it is not always easy to make out, since it is lightly executed, and only printed clearly on the best impressions. *Date assumed, 1643.*

*Dimensions* : 4,5—3,6 (·115—·091).

[Coll : BM. C. O. P. A. H.]

There are no States. The earliest impressions have the background and plate-edges soiled, and are sometimes found on India paper. The late M. de Brou gave me a description of an impression in the collection of the Duc d'Arenberg, showing some coarse rework. The plate is, I believe, still in existence.

*Copy rev.* This is by Deuchar, who has introduced a laden ass into the left foreground.

154. SKETCH OF A TREE, ETC. (*Griffonnement avec un arbre.*)

A tree is lightly sketched near the middle of the piece, reaching almost to the top ; a little figure stands to the left, and what appears to be the trunk of another tree close to the left plate line. On turning the print, part of a man's head is seen ; the cap and part of the face near the right eye are



highly finished ; the left eye has been engraved, but removed again with the burnisher ; a part only of the eyebrow remains. Above the cap a single eye is engraved, and to the right a small sketch of hair. *Date assumed for the tree, 1643.*

*Dimensions :* 3,1—2,7 (·079—·069).

[Coll: BM. C. O. P. A. H.]

*Copy.* Same d., Bibl. IX.

155. JAN CORNELIS SYLVIUS ; AN OVAL PORTRAIT.

(*Autre portrait de Jean Corneille Sylvius.*)

The subject is an oval within a square plate. He is represented leaning slightly forward, nearly a full front, but his face a little to the left ; his right hand is held out as if addressing an audience ; the fingers of his left are placed within the leaves of a book which lies closed upon a table or desk in front of him ; his hair and beard are thin and grey. He wears a calotte and a gown lined with fur, which appears at the short sleeves and turned back folds in front. Behind is a broad pillar ; to the left a curtain is drawn back ; the fold of this curtain, the extended right hand, and the book respectively cast their shadows beyond the outline of the oval. Within the subject at the top is *Rembrandt*, 1646. Below the oval, divided from it by a line, is a clear space, 2,6 (·066) deep, in which are sixteen Latin verses, beginning, *Cuius adorandum docuit* etc., while round the oval is a legend referring to the portrait—*Spes mea Christus* etc.

*Dimensions :* { The plate is 11,0—7,5 (·279—·191).  
                  { The oval is 7,5—6,3 (·191—·161).

*States :* 1st. The plate is soiled and shows numerous slight scratches ; there is one, deeper than the rest, which begins about an inch from the upper right corner, and descends diagonally to the right. The late Mr. Tiffin, so well known for his extraordinary knowledge of prints, was the first to notice this, but it was not until Mr. Holford opened for me his very choice collection that I could verify Mr. Tiffin's observation. There is, I believe, only one other impression on which this mark appears—that in the Collection of the Duke of Buccleugh. It is this latter impression of which Wilson speaks in his Catalogue, p. 194, as being the finest known. It came originally from some member of Sylvius's own family, and was acquired by Josi from the De Bosch Collection, from which it passed

through the Edward Astley and Aylesford into the Duke's possession. I must here correct an error which appeared in the Catalogue of the Rembrandt Exhibition in 1877, which I need not hesitate to do, since the mistake was my own. I had supposed that the impression then contributed by Mr. Holford was the one described by Wilson, and therefore added a note to that effect; it was not until afterwards when I had made myself acquainted with the Duke's collection at Dalkeith that I discovered my error. Mr. Holford's impression, which is of great beauty, was also from the Aylesford Collection; and it is to be regretted that the compiler of the MS. Catalogue of his Lordship's Rembrandts did not add a note to tell us through whose hands it had passed before it entered his portfolios. Two finer impressions than these described it is impossible to conceive; full of burr, transparent even in the deepest shadows, and exquisitely printed, no others will bear comparison with them: they are absolutely unrivalled. The student should not fail to remark that these impressions are not only the finest, but were also the *first* taken from the plate; the theory that later impressions from a plate are generally superior is, in this instance at least, shown to be untenable. I do not say that first impressions are invariably the best, but here there is no room for doubt. I can only express my regret that there is not, to my knowledge, an impression of this State in any public collection to which the student may refer.

*2nd.* The scratch in the upper right corner is burnished out, leaving in good impressions a lighter space upon the copper. [Coll: BM. C. O. P. A. H.]

*Copy rev.* There is no shading upon the wristband of the hand that holds the book; in the upper right is *F. Novelli inc.* 1792. It is his No. 30.

*Copy rev.* The figure is placed within a window frame of stonework. This is by Jean Frederic Bausse.

*Copy.* Same d., Bibl. IX.

In the Gallery of the Cardinal de Fesch was a portrait bearing the name of Juste Lipse. Vosmaer relates [Bibl. XXXVII. p. 260] that he discovered in this portrait the likeness of Sylvius; it was painted in 1644, Sylvius having died in the year 1638. A pen-and-ink sketch, which may have been used for this portrait, is described in the Catalogue of Frenzel, in 1837, which passed with the rest of the Collection into the possession of the King of Saxony. A study for the print is in the British Museum; it is drawn in sepia with a reed pen, in an oval 7,5—6,5 (191—166), and is in a reverse direction; it came from the Howard Collection, and was acquired by the Museum previously to the public sale. The

picture, once in the Fesch Collection, is now in that of Mr. Carstenjen, of Cologne. For further notes on Sylvius, *vide* No. 142.

**156. AN OLD MAN RESTING HIS HANDS UPON A BOOK.**  
(*Vieillard en méditation.*)

An old man, seen in profile, with a large beard, and wearing a close-fitting cap. He is turned to the right, resting his crossed hands upon a book placed upright before him upon a table; in his right hand is a pen. *Date assumed, 1646.*

*Dimensions:* 5,3—4,2 ('135—'108).

*States:* 1st. As described, before the work in dry point which distinguished the 2nd State.

This impression was in the collection of Herr Karl E. von Liphart, of Florence (see his Catalogue, No. 1419).

2nd. The lines which define the shoulder, the back, and the under part of the arm are worked upon in dry point which in early impressions shows the burr; below the collar on the back of the shoulder is a left-to-right zigzag forming something like the letters *WW*. [Coll: BM. C. P. A. H.]

*Copy.* Same d., Bibl. IX.

This print has been called *An Evangelist meditating*, but I see no reason to remove it from this class.

**157. A BEGGAR WOMAN ASKING ALMS.** (*Vieille mendicante.*)

An old beggar woman is on the left of the plate, stooping and turned towards the right; she wears a close cap and a short cloak; her right hand is extended, as if asking for alms, and she rests the left upon a stick; behind her is a bank, which reaches as high as her elbow. Low down to the left is *Rembrandt, 1646.*

*Dimensions:* 3,2—2,5 ('081—'064).

[Coll: BM. C. P. A. H.]

In early impressions the edges of the plate are uneven and soiled, but the subsequent alterations are not sufficiently important to constitute a State.

*Copy.* Same d., by Deuchar, 3,1—2,1 ('079—'053). In the original, the shadow of the bag hanging at the woman's side is expressed by left-to-right diagonals; this shadow is wanting in the copy, which is also unfinished about the feet.

*Copy.* Samé d. Etched on a plate 7,0—4,8 (·178—·123). On the same plate in the opposite direction is a copy of No. 31. The angles are marked by which the plate could be cut to the same size as the original, and there are impressions from the plate so cut. This copy may be known by the regular and delicate cross-work which shades the hinder part of the old woman's skirt. By De Claussin.

158. EPHRAIM BONUS. (*Ephraïm Bonus, dit le Juif à la rampe.*)

He is represented standing on the lower steps of a staircase, his right hand resting upon the balustrade. His hair is short and dark; his features have a thoughtful expression, as if deliberating on the case of a patient. He wears a wide-brimmed and high-crowned hat; a short cloak hangs upon his left shoulder and is seen behind his right; he has a broad white collar and a white cuff at his wrist. Upon the forefinger of his right hand is a large signet ring. The background is shaded throughout. In the right lower corner, not very easy to decipher, is *Rembrandt f. 1647*. There is a clear space 1,3 (·033) deep, as if for an inscription.

*Dimensions:* 9,5—7,0 (·241—·178).

*States:* 1st. The fingers are not shaded; the ring and the stone are black; the lower part of the cloak, which hangs in front on the right, has a clear light along its outline; the bannisters, especially that to the left, are unfinished, and the vertical strokes shading the handrail do not reach its lower outline. [Coll: BM. A.]

Only one other impression is known. It is in the Collection of R. S. Holford, Esq. who contributed it to the Rembrandt Exhibition of 1877.

2nd. A light vertical shading appears upon the fingers; the ring and the stone are white through the removal of the burr; the lower part of the fold of the cloak is worked over; the shading on the bannisters and verticals on the handrail are completed. [Coll: BM. C. O. P. A. H.]

The variations which distinguish the 2nd State have certainly added to the beauty of the print; the effect of lowering the high lights upon the cloak and the balustrade is to produce a greater harmony of tone, and give less prominence to the unimportant parts of the picture.

*Copy.* Same d., by Amand Durand, in 'The Portfolio,' April 1878.

It will be seen that I have retained the usual title of *Ephraim Bonus* for this portrait. It would seem to me mere affectation to substitute for it a name by which he was probably never addressed from the day he commenced practice in Amsterdam. When the name appears below the impressions of the portrait it is always *Bonus*; thus in the Rembrandt Exhibition of 1877 Mr. Holford contributed a 2nd State, placed on the same mount as his superb impression of the 1st, below which was inscribed, in old ink of Rembrandt's time, *de jootschen Doctoer Bonus*.

In the Gallery of Mr. J. P. Six, of Amsterdam, is a portrait of Ephraim Bonus on panel, probably taken in the same year; and as it is in a reverse direction, this etching is no doubt a reproduction of it. The picture is catalogued by Smith No. 258, Vosmaer [Bibl. XXXVII. p. 542] (*vide* also 'The Portfolio,' April 1878, ed. by P. G. Hamerton).

Jan Lievens also etched a portrait of Ephraim Bonus. He has represented him seated in a chair to the right; the likeness to the Jewish doctor is preserved as in Rembrandt's portrait, though he appears as an older man. Lievens's work was printed by Clement de Jonghe; and below is the inscription, *Dr. Ephraim Bonus Medicus Hebræus etc.*

Ephraim Bueno, or Bonus, by birth a Portuguese Jew, established himself as a doctor of medicine at Amsterdam, where in 1651 he obtained the rights of a burgher. In early collections of Rembrandt's etchings this portrait was known under the name of *Het Doctoortje* (the little Doctor), and some impressions of the plate are so inscribed. Scheltema speaks of a Joseph Bonus, probably the father of Ephraim, who attended Prince Maurice in his last illness in 1625.

#### 159. THE PORTRAIT OF JAN SIX. (*Le bourgmestre Six.*)

He is represented a full length, standing on the right side of the print, and leaning with his back to a window, the lower casement of which is open. He is bare-headed, and his long light hair falls upon his shoulders; his close-fitting dress is open at the top, with a large white collar, to which tassels are attached. With both hands he holds a folio pamphlet, in which he is attentively reading. This pamphlet, from its shape and size, is no doubt a copy of his own tragedy of 'The Medea,'

possibly the identical thin folio long preserved in the Six family, and now in the Museum at Amsterdam. On the chair opposite to him, on the left of the print, is a parcel of the same folios, the upper one open, as if just delivered from the printers. His cloak is thrown off, and lies partly in the window seat behind him, and partly on a table to his right, where also are seen his sword and belt; while his cane leans against the wall above the table, and his hat and a second short sword are hung above. A curtain, drawn back about the middle, hangs by the right side of the window. The floor is covered with fine matting. Below the print is a narrow clear space, in which is engraved to the left, *Jan Six Æ 29*, and to the right, *Rembrandt f. 1647*.

*Dimensions*: 9,7—7,5 ('246—'191).

*States*: 1st. Before the name and date, and before the inscription; a sill appears in the window, rising to about halfway up his arm. Only two impressions are known. [Coll: P. A.]

2nd. The window sill is burnished out. The name and date appear in the lower right, but the figures 6 and 4 are reversed. This is generally found on yellowish paper. [Coll: BM. A.]

3rd. The figures are placed correctly, and the inscription in the lower left is added. On worn impressions some slight additional work can be detected upon the hat and stick, but it is not easy to describe. This 3rd *State* is generally printed on thickish white or stained paper. [Coll: BM. C. P. H.]

*Copy*. Same d., by Basan. For the variations which distinguish it, *vide* Plate III. fig. 16.

*Copy*. Same d. Though not named, I do not hesitate to attribute it to Worlidge. The broad dark shadows which form a pattern on the wall below the window are wavy in the original, and have an upward direction towards the left, parallel to the lines on the floor; in this copy they are not waved, and have an upward direction to the right, making an angle with the lines on the floor.

*Copy*. Same d. In mezzotint, by Richard Houston; dated 1761.

*Copy*. Same d., reduced in mezzotint. An oval on a square plate; dated 1762. The figure only is engraved, and seen not quite to the knees. This copy is also by R. Houston.

*Copy rev*. Very poor. The shadow within the fold of the book is black, inscribed *Francisco Novelli inc. 1791*. It is his No. 25.

The plate of this beautiful portrait is still in existence. I had the privilege of examining it in the summer of 1876, it having been lent by the present owner, Mr. J. P. Six, for

exhibition at Amsterdam. The more delicate work upon the copper is much worn, and it would not now produce any satisfactory impression. Gersaint, writing in 1751, tells us that no less than twenty-five impressions of the *3rd State* appeared in the Six sale [Bibl. I. p. 125], and probably more have been struck off, since some very indifferent prints in this State are occasionally seen. Impressions in the *2nd State* are extremely rare. One of the few in private hands was contributed to the Rembrandt Exhibition of 1877 by R. S. Holford, Esq.

As an example of etching, this print will well repay a long and patient study. The accuracy of eye and hand requisite to work up the shadows was something marvellous; the lines cross and recross in every imaginable direction, but are never confused. While I write I have before me an impression of the *2nd State*, lent from a private collection. It is not possible to conceive a more beautiful and more perfect triumph of the etcher's art. The shadows even in their very deepest are transparent; the effects of direct and reflected light on the face, on the hands, and on the folio are quite beyond description; and as the print is in almost as perfect condition as when it came from the master's own hands there is nothing to mar its beauty; my only regret is that such perfection cannot be multiplied a hundredfold that every collector might possess it. But not only does this finished beauty of the print win our admiration, the astonishing amount of work excites our surprise; how could Rembrandt ever have found time to execute it! He was busily employed during these years on other subjects, yet here is work which must, we think, have occupied perhaps many weeks in its execution. Some have supposed that he entrusted a part of the background to a pupil or assistant, and have even attributed to Ferdinand Bol much of the handiwork; but not only had Bol when this plate appeared been working for ten years past on his own account, but he has left us etchings with which to compare it, and we know from them that such technic was entirely beyond his powers. If all this detail was executed by an assistant we must for ever regret that so able an etcher has left us nothing of his own, not even his name that we might honour his memory; but it is impossible that

an artist of such merit could have remained undiscovered. There is work of a similar character in the *1st State* of the *Artist drawing from a Model*, No. 284, which it is equally impossible to attribute to any but Rembrandt.

Jan Six, whose name is inseparably connected with that of Rembrandt, was of a family which formerly belonged to St. Omer in Cambray. Karel Six, a younger son of the house, emigrated during the Huguenot persecution, and became resident in Amsterdam in 1585. His son Jan, born in 1575, married Anna Wijmer, a lady of good Dutch family, and by her had three sons and two daughters; the sons were Karel, Pieter, and Jan Six who became the friend of Rembrandt. Jan was born in 1618, and consequently was only twelve years old when Rembrandt came to reside in Amsterdam; Jan was then living with his parents at their country seat of Elsbroek, near the village of Hillegom. In the year 1655 he married Marguerite, the daughter of Nicolaas Tulp, whose portrait appears in the *Lesson in Anatomy*. In 1656 he became Commissioner of Marriages, in 1667 was a member of the Council of the States General of Holland, and not until 1691 was he Burgomaster; he died May 18, 1700, at the age of 82. Vosmaer [Bibl. XXXVII. p. 268 et seq.] devotes a whole chapter to the relationship of Rembrandt with Jan Six, to which I must refer the student; see also the work of M. Charles Blanc [Bibl. VIII. vol. ii. p. 86].

M. Charles Blanc describes another portrait of Jan Six (*Autre portrait du bourgmestre Six*) found in the Collection at Amsterdam, and believes he recognises in it the hand of Rembrandt. The print is harshly worked with the burin and in a technic so unlike that of Rembrandt that I cannot admit it although M. Blanc's opinion was endorsed by M. Klinkhammer. To me it appears to be a copy of one of the etchings of F. Bol. (Bartsch, *No.* 12.)

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160. REMBRANDT DRAWING. (*Rembrandt dessinant.*)

He is seen full front, a half length; he wears a high narrow brimmed hat; his dress is a plain coat open at the neck; he is seated behind a table, and holds a crayon in his right hand, with which he is drawing on a sheet of paper placed on a book



before him and kept in its position with the other hand ; at the left of the print is an open casement through which, in the *5th State*, a distant landscape is seen, and in the *2nd State* a scroll is attached to the upper frame, on which is engraved *Rembrandt f. 1648*.

*Dimensions*: 6,3—5,1 (·161—·130).

The height is 6,2 (·159) on the left side.

The States of this plate have been variously described : M. Charles Blanc gives ten, allowing the existence of the *1st*, *2nd*, *4th*, and *5th* of Wilson, no one of which have I been able to verify. Wilson's *1st* is 'a slight etching without effect ;' his *2nd* is 'more worked on and the features are better defined ;' of course, these States, really trial proofs, may have existed, but they are not in the largest collections, nor can I learn that anyone has ever seen them ; an impression, not varying in technic from Wilson's *3rd State*, and which, I believe, was the actual impression which gave him the idea of his *2nd State*, was in the Aylesford Collection, and is now in that of R. S. Holford, Esq. ; it has a greyish tone and is altogether paler and less effective than that which he considered the *3rd*, but, as I have said, it presents no actual variation. Wilson's *4th* and *5th* are retained by M. Charles Blanc, but he does not say that he has seen them ; and it is curiously suggestive, that while I have found eight impressions of Wilson's *3rd* (described below as the *1st*) and twelve of Wilson's *6th* (described below as the *2nd*), I have not seen a single impression answering to Wilson's *4th* or *5th*, nor can I point to an impression of his *8th State*, though, from the fact that he corrects Wilson's description, it seems to be known to M. Charles Blanc. I have therefore retained this State, and have discarded Wilson's *1st*, *2nd*, *4th*, and *5th*.

*States*: *1st*. The upper edge of the plate is uneven on the left. [Coll: BM. O. P. A.]

Below Rembrandt's right hand, upon the book and paper, some traces are seen of earlier work: fine shading or essays with the needle, perhaps only an accidental injury to the varnish, but this has been printed with the rest and remains until a very late condition of the plate ; it is most distinct in the finer impressions.

*2nd*. The upper edge is cut straight. The left hand is covered with fine left-to-right diagonals ; short verticals are seen on the

upper part of the paper, held down by the hand, and which is now divided into leaves; the upper left of the side bar of the window shows a few diagonals left to right, and the scroll with the name and date appear. [Coll: BM. C. P.]

3<sup>rd</sup>. A left-to-right diagonal shades the right hand, and lines in dry point with burr cross the left breast and shoulder, and the middle of the left arm. [Coll: BM. O. A.]

4<sup>th</sup>. Cross lines appear upon the cuff. The upper part of the paper, both on the front and to the right, is shaded with fine verticals. Described by Blanc.

5<sup>th</sup>. A landscape is seen through the window; cross lines shade the left hand, and fine diagonals appear on the thumb and forefinger of the right; the scroll and side of the window are covered with horizontals, and left-to-right diagonals shade the front of the book under the paper. An additional fold of the sleeve appears just above the right elbow, which seems to have been introduced and then partly burnished out again. [Coll: BM. O. P. H.]

6<sup>th</sup>. Additional work crosses the shoulders, giving the dress the appearance of an academical gown. The deepening of the shading upon the scroll almost conceals the name. [Coll: BM. C.]

7<sup>th</sup>. The outer fold of the sleeve of the right arm, where it cuts the window, has diagonal cross-work, and is well defined; it had before this only slight left-to-right diagonals, and was ill defined. [Coll: BM. O.]

Impressions with additional work are found, but they are not worth recording. I suspect the plate exists or has existed until a very recent time.

*Copy.* Described by Gersaint. Same d. In this copy, of which I have found several impressions, the front of the book beneath the paper is worked over with very regular horizontals and left-to-right diagonals, but no other shading.

I do not think that any of the variations after the 3<sup>rd</sup> *State* were executed by Rembrandt: the additional shading only weakens the effect, and the introduction of the landscape is the trivial completion of a picture which would only recommend itself to an inferior artist who did not see that in a print already too full of uniform tone a large light space was wanted; he discovered his error when impressions appeared from the plate, and endeavoured to correct it in the following state by deepening the folds of the dress and the shading about the window.

The student will not fail to contrast the gravity and plain burgher dress of this portrait with the fanciful costume and varied, often genial expression of the earlier studies of himself.

The death of Saskia, though it had taken place six years before, had affected his life, and given a different character to his work.

161. PORTRAIT OF JAN ASSELYN. (*Jean Asselyn.*)

He is a half length standing, his body turned to the left, but his face nearly full. He wears a high crowned hat with a broad brim, turned up on the left side; his long hair falls to his shoulders; he has a white collar fastened with a tasselled string, and a loosely fitting dress confined at the waist with a sash; his left hand, holding a glove, is placed on his hip, his right hand, also gloved, rests on a table upon which are his palette and some books. In the lower right corner is seen a part only of the name and date, *Rembra*, and below it *f. 1*; there is a clear space nearly 1,2 (·031) wide below the subject, the upper part crossed by a deep line. *Date assumed*, 1648.

*Dimensions*: 8,4—6,7 (·213—·171).

*States*: 1st. Behind the figure is a large easel, on which is an architectural drawing; a little shading is seen in the background to the left of and above the easel. [Coll: BM. O. P. A.]

2nd. The easel is removed from the plate by means of the burnisher, but its traces are still apparent. [Coll: BM. P. A.]

3rd. The burnisher has been again used to clear away all traces of the easel; fine interlines are seen upon an upright volume close to the left edge of the plate. [Coll: BM. C. O. P. A. H.]

M. Charles Blanc tells an amusing tale regarding a manufactured 1st *State*, for which *vide* Bibl. VIII. vol. ii. p. 37.

A very interesting and beautiful impression of the 1st *State* was contributed to the Rembrandt Exhibition of 1877 by Edward Cheney, Esq.; it is a faint impression worked off in the same manner as the impressions of *Lutma*, No. 171, and finished in crayon by the master. Below it is written in faded ink *Jan Asslijn A° 1651*; but this date refers to the work in crayon, not to the date of the etching.

Jan Asselyn, or Jean Asselin, as he has signed himself on a picture, *A Charge of Cavalry*, at Amsterdam, No. 5 of the Catalogue, was born at Antwerp, in 1610. Though a pupil of Jan Meel and Ezaias Van der Velde, his manner is rather that of Pieter de Laer, whom he met with in Rome; he returned to Holland in 1646. He generally depicted Italian

scenes, with ruins, and figures, and cattle in the foreground. Such are those in the Louvre, which from the delicacy and tenderness of the treatment, and the charming effect of sunshine, make us regret that his paintings are so rare in the Public Collections. He died in 1660. His nickname of Crabbetje was given by the Flemish artists resident in Rome on account of some contraction of the fingers.

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**162. PORTRAIT OF LIEVEN WILLEMSZ VAN COPPENOL; A SMALLER PLATE.** (*Petit portrait de Lieven Coppenol.*)

He is represented half length, sitting at a table which is at the left of the print; he is turned to the left, but looks towards the spectator; he wears a calotte, has very short hair, a small beard and moustache, and is clothed in a close-fitting coat open in front. On the table are several sheets of paper, which he keeps in their place with his left hand while he pauses in tracing an oval with a pen in his right; a boy with his hat in his hand is standing behind him. Above the table to the left is a window of which only the upper corner is seen; from this window comes the light; there is an unlighted candle upon the table; a darkly shaded semi-oval, called in Holland the Ox-eye, is seen above the boy's head to the right. Below the subject is a clear space of about 1 inch ('025) in depth, as if left for an inscription. *Date assumed, 1651.*

*Dimensions:* 10,2—7,5 ('259—'183).

*States:* 1st. Coppenol's forehead is unshaded; the pen in his right hand is short and entirely unshaded, as is also the tray of the candlestick; the upright stem of the candlestick shows a few vertical, and the candle a few horizontal strokes; the face of the boy has a left-to-right diagonal, and his collar in the lower part a vertical line; the Ox-eye is not very distinct. [Coll: BM. A.]

In the British Museum Collection is an impression upon parchment which appears to have less work; it is not an earlier state but is only indifferently printed. Wilson had a 1st *State* in his possession on China paper; he says of it, 'the ink is purposely left as a tint on portions of the spaces which would otherwise be clear, and the boy's face is in shadow: the effect is one of Rembrandt's finest.' This impression, says M. Charles Blanc, was bought by Wilson at the Baring sale for £91; it came from the Barnard sale in 1784, where it realised only £5. It is now in the collection of the Duke of Buccleugh, but does not, I think, merit Wilson's encomium.

2nd. The pen is lengthened and shaded; the under part of the tray of the candlestick is shaded, and cross lines are seen on the stem and on the candle; a pair of compasses and two drawing squares hang against the opposite wall; the shadow of the longer square is formed of vertical and horizontal lines; the Ox-eye is distinct. [Coll: BM. C. A.]

A fine impression of this very rare State was seen at the Rembrandt Exhibition of 1877, contributed by Henry Brodhurst, Esq.

3rd. The forehead of Coppenol is shaded with fine downward and right-to-left lines; the face of the boy is worked over, and from his eyebrows downwards is covered with horizontals and right-to-left diagonals; the light part of the boy's collar is very slightly shaded. This is the usual state of the plate. [Coll: BM. C. O. P. A.]

4th. Instead of the Ox-eye the opposite wall is almost covered with a large triptych of the Crucifixion; the plate, which shows marks of wearing, has been retouched. These alterations were not by the hand of Rembrandt. [Coll: BM. P. A. H.]

5th. The triptych is imperfectly obliterated, a shading of strong horizontals is seen under Coppenol's left hand, and the shadow of the longer square is deepened by diagonals from left to right. [Coll: BM. P. A.]

6th. The Ox-eye is again introduced and the plate reworked. [Coll: BM. C. P.]

Copy. Same d. of the 6th State. The shading is of very regular cross-work; below the subject to the right is the monogram of Pierre François Basan.

Copy rev. Of the 6th State. Left-to-right diagonals cover the top of the chair; inscribed *Francesco Novelli inc.* No. 26, and dated 1792.

An account of Coppenol is given after a second portrait of him, No. 174.

163. BUST OF A YOUNG MAN; LIGHTLY ETCHED. (*Jeune homme en chapeau.*)

The figure is only slightly sketched; he is turned to the left and wears a hat with a flat brim; the shading on the hat and forehead consists only of single lines from right to left. *Date assumed, 1651.*

*Dimensions: 3,6—2,6 (1091—1066).*

[Coll: A.]

The only impression known is at Amsterdam. M. Charles Blanc thinks it is a sketch for the portrait of Clement de Jonghe, an opinion with which I am content to agree.

Copy. Same d. Bibl. IX.

164. PORTRAIT OF CLEMENT DE JONGHE. (*Clément de Jonghe.*)

He is seated, a full front, seen nearly to the knees; he wears a hat with a broad brim turned up at the sides, and which casts a shadow upon his face; his cloak is open in front, showing a close-fitting coat with wide turned-down collar; his right arm is supported by the elbow of his chair, the left hangs downwards, and both his hands are gloved; the chair-back is seen on either side above his shoulders. The shading in the left background reaches as high as this chair-back, and in the right is confined to the lower corner, where is engraved *Rembrandt f. 1651.*

*Dimensions* : 8,2 — 6,4 (208 — 163).

*States* : 1st. A narrow white space is seen below the upper bar of the chair; the top of the upright is unfinished; the outer fold of the cloak, falling from the left shoulder, is unshaded at the upper part and lightly shaded lower down; there is no band to the hat. [Coll: BM. C. O. P. A. H.]

2nd. The white space below the bar of the chair is worked over, and the top of the upright is defined; the outer fold of the cloak is covered by a right-to-left diagonal; the right eye is curiously enlarged. [Coll: BM. P. A.]

3rd. An irregular arch is sketched in above; a few lines of shading from right to left are seen below the right side of this arch; the eye is restored to its proper size, and a little narrow band is seen upon the hat. [Coll: BM. P. A.]

4th. Short irregular hatchings and longer lines of shading from left to right follow the line of the arch, below which appear some essays with the point resembling foliage; a small button is seen on the narrow band of the hat. [Coll: BM. C. P. A.]

5th. The white space below the bar of the chair is restored with the burnisher; the right side of the upright on the left is made light; the breast of the coat has received additional shading by downward strokes from the collar, but there is a space between the third button, counting upwards, and the left arm where the downward strokes are not given. [Coll: BM. C. A. H.]

6th. The downward strokes are continued over this space upon the breast; the plate has been reworked; the shading below each hand has been deepened. [Coll: BM.]

*Copy.* Same d., 3rd State. Bibl. IX.

The variations which constitute the 4th State are not, I think, by Rembrandt; the variations in the 3rd, being partly corrections of an accidental injury, we cannot doubt were his.

Really fine impressions of this plate are not uncommon ; it is beautifully etched on a very hard plate, which retained its sharpness even into the later States.

Clement de Jonghe, an artist as well as a print dealer, lived in the Calverstraat in Amsterdam : his name is constantly found on impressions of the Dutch engravers of his time. Vosmaer tells us that a fine etching by his hand was, in 1864, in the Collection du Rosey, *Vénus et l'Amour dormant sous des arbres, épiés par un Satyr*. I have not seen this print.

**165. PORTRAIT OF TITUS, REMBRANDT'S SON.** (*Portrait de Titus Van Ryn, fils de Rembrandt.*)

Portrait of a boy seen to the waist, nearly full front ; he wears a soft cap ; his hair falls over his forehead and on either side as low as the neck ; his hands are concealed by a mantle which hangs from his right shoulder ; the left elbow is exposed ; the figure is little more than outlined. The background is shaded above the shoulder to the left of the head and by a few strokes low down on the right. *Date assumed, 1652.*

*Dimensions : 3,0—2,8 (·076—·071).*

De Claussin was the first to suggest that, the portrait being that of a youth and the technic in Rembrandt's later manner, we have here probably a likeness of Titus, Rembrandt's son. He was eleven years old in 1652, which we assign as the date of the print. Impressions are rare, the finer ones are on India paper and the backgrounds are sometimes tinted.

**166. A COPSE AND PALING WITH STUDIES OF A HORSE, ETC.** (*Griffonnements avec un taillis et une étude de cheval.*)

In the upper left is part of a horse cleverly foreshortened from behind ; higher up, quite in the left corner, is the profile of a head turned to the right ; and towards the right side another is seen full face, the lower part unfinished ; beneath the horse is a sketch of foliage, a coppice or clump of trees surrounded by a fence, reminding us of *The Vista*, No. 328. *Date assumed, 1652.*

*Dimensions* : 4,3—5,4 (·110—·138).

[Coll : BM. C.]

*Copy.* Same d. Bibl. IX.

Only three impressions of this print are known ; that which is in the British Museum was formerly in the possession of Houbraken ; it is on India paper and full of burr, and was long believed to be unique ; the other two were found at Cambridge, in the University Library. When by grace of the Senate duplicates from this collection were sold at Messrs. Sotheby's, May, 1878, one of these, selected as the inferior impression, realised £305. The student should compare the technic of these sketches with the Portrait No. 165, and with *The Vista* among the Landscapes, No 328.

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167. JAN ANTONIDES VAN DER LINDEN. (*Jean Antonides van der Linden.*)

He is represented standing, a half length and seen in front, but slightly turning to the left ; his head is uncovered ; he wears an academical gown with a broad white collar and white cuffs, and holds a book. In the background are trees, and to the left a balustrade, and above it in the distance an arched doorway in a wall. A double line is drawn below the subject from which a clear border, 2 in. (·051) deep, as if for an inscription, extends to the lower plate edge. *Date assumed*, 1653.

*Dimensions* : 6,9—4,2 (·176—·108).

*States* : 1st. The extremities of the foliage to the upper left are only in outline ; the central part of the left arm, from the armhole of the gown to the elbow, is shaded only by diagonals from left to right. [Coll: BM. C. P. A.]

2nd. The extremities of the foliage to the upper left are covered above by diagonals from right to left, and lower down by nearly vertical lines ; some fine horizontal work appears above and to the right of the arched doorway, but this does not reach to the top. [Coll: BM. A. H.]

3rd. The left-to-right lines on the sleeve above the elbow are crossed by diagonals also left-to-right, cutting the others at an angle. The horizontal lines are continuous to the top of the wall over the arch, and the space between the balustrades directly below the arch is covered with diagonals from right to left. [Coll: BM. P.]

4th. Diagonals from right to left shade the gown below the



wrist and sleeve; the background above the head has been re-worked, and near the right edge of the plate it is now crossed with a fine descending line from right to left. Impressions are found—there is one in the British Museum—with a small space in this shading on a level with the right shoulder, lighter than the surrounding work, as if the plate had here been burnished; but I regard it as from some failure in the printing, or perhaps from an injury to the plate, not as a variation constituting another State. [Coll: BM. C. A.]

5th. Additional shading appears on the right arm and the gown; the velvet facing has on that side become indistinct, and is no longer in relief. (I enter this as a State partly from M. Charles Blanc's description, but the variation looks more like a printing effect than a true alteration in the work.) [Coll: BM. C. O.]

6th. The whole plate has been reworked; the expression of the face is changed, it has become more rounded; the right cheek has a swollen appearance, and the print has the character of a mezzotint rather than of an etching. [Coll: BM. C.]

M. Charles Blanc thinks that the changes made in the plate after the 4th State are modern. My conviction is that the plate left Rembrandt's possession before the variations which constitute the 4th State were executed; the same hand which worked the 4th State of *The Three Crosses* and created the later States of *Abraham Frantz*, etc., is here apparent.

Jan Antonides van der Linden, born in 1609, was an eminent physician, educated at Franeker, and at one time practising in Amsterdam, where in 1637 he was appointed Inspector of the College of Medicine; he became Professor at Franeker in 1639, and in 1651 received a similar appointment at the University of Leyden. He was at Amsterdam in the year 1653, passing a 4to vol. on medicine through the press. This date agrees with that which I have fixed for the portrait. He is represented by Rembrandt standing in a garden, an allusion, no doubt, to his having been the means of enlarging the botanic garden at Franeker. He died at Leyden, March 1664.

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168. JACOB HARING; PORTRAIT KNOWN AS 'THE OLD HARING.' (*Haaring le Vieux*.)

He is seated in a chair; his face, nearly full, is slightly turned to the left; his elbows rest on the arms of the chair;

his left hand hangs down, his right is partly raised, as if he held a pinch of snuff between his finger and thumb; his hair is white; he wears a small calotte, has a broad white collar with tasselled strings and white cuffs at his wrists; his knees and the upper part of his legs are seen; behind him is a window with a curtain drawn aside to the left: the chair in which he is seated is the same as that which appears in the portraits of Anslo, Fransz, Lutma, and Van Tholinx. *Date assumed*, 1655.

*Dimensions*: 7,7—5,8 (196÷148).

[Coll: BM. C. O. P. A. H.]

Wilson describes three States of this piece, and in this he is followed by M. Charles Blanc; both agree in what they say of the *1st*, that it is a mere unfinished sketch, though the latter adds, 'full of spirit and feeling'; the *2nd State* is described as being without the division in the middle of the window; I have seen twenty-one impressions, but in no one of them is there any variation beyond what is due to difference in the printing. Several of these impressions are of the very finest character, with a richness and depth of tone which cannot be surpassed; they are on vellum, on India, or on white paper; foremost among the latter I rank an impression in the Collection of Henry Brodhurst, Esq., which with its wide untrimmed margin formed one of the gems of the Rembrandt Exhibition of 1877. Until an earlier is found I cannot believe in any previous states, but I think it not unlikely that a process which has yielded faint impressions of the Lutma, etc. may have been practised with this, and that a print answering to Wilson's description of a *1st State* may yet be discovered; *vide* remarks on Lutma, No. 171.

*Copy* of the head only. *Novelli*, No. 24.

*Copy*. Same d., Bibl. IX.

The elder Haring held some position in the Court of Insolvents (*Desolate Boedelkamer*) at Amsterdam, the exact nature of which I have been unable to ascertain. M. Charles Blanc considers he was a *concierge*, an opinion endorsed by my friend, Le Chevalier de Stuers, who has kindly made inquiries for me in Holland. Possibly the goods of insolvents were formally consigned to him, to remain in his custody until a sale. I am not able to learn any particulars of his history or of that of his son, the younger Haring, who succeeded to his father's office.

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169. THOMAS JACOBZ HARING; PORTRAIT KNOWN AS  
'THE YOUNG HARING.' (*Haaring le Jeune*.)

He is seen nearly full face, seated in an arm-chair and turned slightly towards the left; he rests both his hands on the arms of the chair, holding his hat in the right hand; the light comes through a latticed window to the right, and falls full upon his left cheek and collar; the rest of the subject is in shade; in the *2nd State* a curtain rod is seen crossing the window about a third from the top, the curtain is drawn to the right side; on the lower row of window panes is *Rembrandt f.*, and below it *f. 1655*; the figure 6 is reversed.

*Dimensions:* 7,8—5,8 (198—148).

*States:* 1st. Before the introduction of the rod and curtain. The portrait in this State is so darkly printed that the head, the collar, and the left hand are almost the only parts of the figure which are visible. [Coll: BM. P. A. H.]

The absence of the name and date has been given as a variation which characterises the 1st *State*, but this is not a variation which can be relied upon, for though the name and date, as in the superb impressions in the British Museum and in the Collection of the Duke of Buccleugh, seem to be strongly etched, they yet only partly appear in others of very nearly equal merit; thus in another impression of this 1st *State* in the British Museum the first part of Rembrandt's name to all appearance might never have been engraved, and I know one fine 1st *State* in which it is not seen, and only a part of the date can be discovered; the explanation is, that the writing was so very delicately executed in dry point that a few printings took off the burr, and the lines disappeared. In the 2nd *State* the letters, etc., were reworked, and are very legible.

2nd. The rod, the curtain, and the cuffs are introduced, and the name and date are reworked. [Coll: BM. C. O. P. A.]

3rd. Much of the burr is removed; a landscape picture with arched top hangs on the wall behind; the plate is much worn, especially about the left wrist. [Coll: BM. A. H.]

There is in the British Museum a very faint impression of this State, which appears as if it had been printed with some inferior ink, which has caked and come away. At Cambridge is an impression of this State cut into an oval.

4th. The plate is reduced; the head and bust only remain. It measures 4,7—4,1 (120—105). [Coll: BM. C. P. A. H.]

5th. The plate has been cut into an oval form. Impressions are so poor, and show so little of the original technic, that I have not cared to record their occurrence. The lower part of the plate has also been printed from. There is an impression at Amsterdam which has been very curiously treated; only the hat and hand

appearing upon this part of the plate, some ingenious artist has etched the profile of a man under the hat, on which a lamp, introduced into the upper right corner, casts a light.

Whether the variations which constitute the *2nd State* were executed by Rembrandt is, I think, open to doubt, but I have no hesitation in attributing the creation of the *3rd* and, of course, the later States to other hands.

I have not been able to obtain any information regarding the history of the subject of this portrait; below an impression in the British Museum is written, *d'afslager Haringh*, i.e. *Haring the auctioneer*; the writing is in brown ink and of an early date.

170. DOCTOR ARNOLDUS THOLINX. (*Le Docteur Petrus van Tol*.)

He is seated behind a table in an arm-chair, the same which appears in the portraits of Old Haring and Lutma, etc. He is nearly full face; his hair is short; he has a moustache and a square cut beard; he wears a hat with a high crown and broad brim; his arms rest on the elbows of the chair; in his right hand he holds a pair of spectacles, his left is partly hidden by the corner of a large clasped book which lies open before him, beneath which is another book, and some loose papers. Over a close-fitting coat he wears a loose gown lined with fur, and has a large plain white collar. In the lower right background are seen a square bottle, a small phial, and a flask secured at the top with a bent pipe passing out of it. There is a little shading in this corner, but the shadow of the figure and the chair is cast on the background to the left. There is a clear space below  $\frac{2}{16}$  in. (.023) deep. *Date assumed*, 1655.

*Dimensions*: 7,8—5,9 (198—150).

*States*: 1st. As described. Full of burr, portions of which are seen upon the dress, etc., and also upon the beard, giving it a ragged appearance. [Coll: BM. P. A.]

Only four impressions are known; the fourth is in the Collection of the Rev. J. Griffiths, D.D., Warden of Wadham, and was contributed by him to the Rembrandt Exhibition of 1877.

*2nd*. Much of the burr is removed; the beard is square; the upper part of the left breast is shaded by a horizontal line not seen in the *1st State*. [Coll: BM.]

This is one of Rembrandt's rarest prints; the plate must have

been very soon destroyed, for the few impressions I have met with are in the finest possible condition, and of great beauty.

*Copy.* Same d. of the 2nd State. The name of the copyist does not appear, but it is no doubt by Basan. The shading is utterly unlike the work of Rembrandt; in the left background it is composed of very regular even cross-work in four directions. I have seen an impression tinted with Indian ink and somewhat effective.

*Copy.* Same d. of the 2nd State. Three cords form the hat-band instead of two; the nail-head in the wall to the right is wanting; the eyes look to the right instead of directly forward at the spectator. By Burnet?

*Copy* rev. of the 2nd State. The small buttons down the vest are omitted. It is No. 27 of Novelli.

Gersaint and Bartsch have erroneously given to this portrait the name of *Talling, Avocat*; in this they are followed by Wilson. De Burgy, in his catalogue drawn up at The Hague in 1755, calls it the *Portrait of the celebrated Physician Peter van Tol*, a correction which M. Charles Blanc endorses. Vosmaer has given us his true Christian name, Arnoldus. Tholinx was Inspector of the College of Medicine at Amsterdam from 1643 to 1653, when he was succeeded by Johannes Deymann; among other duties of his office was that of exercising a supervision over the new *Dispensatorium*, a work compiled principally by Tulp, whose portrait Rembrandt painted in his *Lesson in Anatomy*.

#### 171. JOHANNES LUTMA. (*Janus Lutma*.)

This is a three-quarter length, turned slightly to the left. He is sitting in a high backed arm-chair, the same chair which appears in other portraits by Rembrandt. He wears a velvet cap pushed back from his forehead, and an undercoat with a row of buttons down the front, and a sleeved gown. His arms rest on the elbows of his chair; in his right hand he holds a little image or statuette, while on a table to the left are seen a scallop shell, a box of gravers and a hammer. The name and date 1656 appear only in the 2nd State. I have placed the execution of the 1st State one year earlier. *Date assumed, 1655.*

*Dimensions:* 7,8—5,9 (198—150).

Wilson describes four States of this print; in this he has followed P. Yver and De Claussin. He describes the 1st State as

unfinished, the aquafortis having failed; the *2nd* is as above. I have seen five or six impressions faintly printed, and which I believe have misled these writers. Two of these were shown in the Rembrandt Exhibition of 1877. One, contributed by R. S. Holford, Esq., is grey and colourless; the other, lent by E. Cheney, Esq., is beautifully worked over in crayon, probably by the master's hand. Long and careful comparison has convinced me that there is no difference in the work, though some of the finer lines have not printed in the grey impressions. There is also a grey impression in the British Museum Collection which the late Mr. Carpenter entirely declined to admit as an earlier State; fortified by such an opinion, we may therefore safely reject it. These impressions were created by passing a sheet of paper over the plate, to remove the ink before the plate was prepared for another printing.

*States: 1st.* As described. The impressions of this, the perfect state of the plate when in good condition, are very beautiful. Some are on India paper and have all the richness of tone which the tint of the paper imparts. [Coll: BM. C. O. P. A. H.]

*2nd.* A window is introduced in the right background; on the sill is placed a water bottle; in the upper left of this window is *Rembrandt*, and below it *f. 1656*; on the wall above the table is engraved in a different hand *Foannes Lutma Aurifex*, and below *natus Groningae*. [Coll: BM. C. P. A. H.]

*3rd.* The plate is reduced in height, it now measures 7, 6 (*193*), and has a clear space  $\frac{3}{8}$  (*007*) below; this impression appeared in the Van Leyden Collection. [Coll: A.]

*Copy.* Same d. of *1st State*, Bibl. IX.

*Copy.* By M. Charles Blanc.

*Copy.* An almost exact imitation of the *2nd State* of this print has recently been produced by the Photogravure process of Messrs. Goupil; a slight difference in the size excepted, it is hardly possible to point out any variation which distinguishes it from the original, for which it might easily be mistaken. Before issuing the impressions the publishers stamp each at the back to guard against deception.

If the student will carefully examine the shading of the background to the left of the plate, which is undoubtedly by Rembrandt, and compare it with the shading on the wall to the right, and the shading round the window, which appear only in the *2nd State*, he will I think agree with me that in all this new work the hand of the master is 'conspicuous by its absence.' I am rather surprised that no one has made this observation before, or asked how it could possibly be that Rembrandt, having completed so superb a print, should deliberately mar the harmony of the piece and weaken

its effect by the introduction of the background. I no more believe that the variations in the *2nd State* were by his hand than I believe that the further maltreatment of the plate was his. An etched portrait exists of the Goldsmith which bears the inscription *Joannes Lutma aurifex*, and below *Joannes Lutma junior fecit A° 1656*. The likeness strongly resembles that in this portrait by Rembrandt, but cannot be compared with it as a work of art. Is it possible that the additional work on Rembrandt's plate was executed by the younger Lutma? The engraved inscription on this *2nd State* supports such a conclusion, though the work which distinguishes it does not assist us.

Johannes or Jan Lutma was, as the inscription on the *2nd State* tells us, born at Groningen in the year 1584, but lived at Amsterdam, where he acquired considerable renown both as a sculptor and as a goldsmith; he was known also as an amateur and collector of prints and other objects of art. His son, the younger Lutma, has left us etchings taken from busts executed by his father.

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**172. ABRAHAM FRANZ, OR FRANZEN. (*Abraham Frans.*)**

He is seated in an arm-chair on the right of the print with his back to a window, holding with both hands a print which he appears to examine attentively; his head is bare; he wears an embroidered coat with a broad white collar with tasselled strings. Before him, crossing the middle of the print, is a large table, on which lies a portfolio, and further away are a skull, two vases, and a Chinese figure; to his right upon the wall hangs a triptych of the crucifixion, on each side of which is an arched picture. *Date assumed, 1656.*

*Dimensions: 6,2—8,2 (158—208).*

*States: 1st.* He is in a curious attitude, seated upon a stool with his left leg stretched out to the right corner of the piece: above his head is a window curtain which is gathered up and falls over the right door of the triptych and partly covers the curved top of the picture frame on that side; a beam of light passing behind the figure falls upon the print which he holds in his hands (the light on his face is reflected from this print). The right hand is indistinct, we do not see how he holds the

print. Only the Chinese figure and the skull are seen upon the table. In this State his hair is light. Through the window is seen an ill-defined effect of landscape, both of foreground and distant foliage. This impression is probably unique. [Coll : BM.]

2nd. He is now seated in an arm-chair of which the perfectly plain back reaches about midway between his elbow and his shoulder, allowing the lower hinge of the casement to be seen above it ; the beam of light no longer appears ; there is a bench or window seat behind to the right, upon which lies a broad-brimmed hat. [Coll : BM.]

3rd. The curtain is partly burnished out, the chair-back and the hinge above are burnished in evident preparation for the variations which will appear in the following State. This impression is probably unique. [Coll : A.]

4th. The back of the chair is raised and terminates in a grotesque head, it hides the lower hinge of the window ; the curtain is taken away ; a figure appears upon the back of the print which Fransz holds ; his right hand is well defined as it rests upon the top of this print ; the two vases are introduced ; distinctly defined foliage is seen through the window ; this is the finished impression and the finest, and is very rare. [Coll : BM. C. A.]

5th. The picture frame above his head is burnished over and has become lighter, and a different ornamental work, looking like a succession of ovals placed upright, is seen on the lower frame of the triptych, and light spaces are apparent upon the crown and brim of the hat which lies in the window seat. [Coll : P. A.]

6th. Reworked ; the hair is dark, the figure seen at the back of the print which Fransz holds has disappeared ; the shadow cast upon the wall below the triptych is altered in its form, its upper outline had been irregular, formed chiefly by horizontal work, and not extending to the left beyond about the middle of the book ; it is now hollowed below the print where the triptych cuts the print, and from thence to the Chinese figure is a continuous curve, and covered with coarse work from right to left. [Coll : BM. P.]

The British Museum impression is on India paper with a large margin ; below it is written *Jan Francen apotheker kunst beminaer* (*Jan Francen apothecary and lover of art*) ; but this writing is I think of a more recent date ; and there is no evidence to show that he was more than an amateur and dealer in objects of art.

7th. The plate has been further reworked, a slipped stroke appears on the left cheek, pointing diagonally upwards towards the corner of the eye ; light spaces are seen on the window seat and the upright of the hat as well as on the crown and brim. [Coll : C.]

8th. The light spaces on the hat are worked over, a single



white spot close to the brim of the hat alone remains upon the window seat. [Coll : BM. C. A.]

9th. The burnisher has been resorted to, to restore the high lights on the hat and the window seat; it has also been used on the background above and below the triptych. [Coll : BM. C. A.]

10th. The shadows are all worked in again, the hat is entirely shaded, and the background reworked, etc. The back of the print which Fransz holds is deeply shaded with close horizontal lines. [Coll : BM. P.]

I have described ten States of this print; the plate exists and has produced still more varied, and I may add more worthless, impressions. It is not, I think, a successful print. In the 1st State Fransz is placed in a most awkward position, the beam of light falling upon the print in his hands is ill-expressed, and the uncertain treatment of the hands does not look like the work of the master; a corrected impression next appears, but the low arm-chair is unsatisfactory; it is burnished out and a trial proof is then taken, the 3rd State; next a handsome chair-back is substituted, and the plate is finished, making the 4th State. But not only is there a manifest weakness of design, the technic is unsatisfactory: place the print where we will, it must come near the *Old Haring* and *Lutma*, and the lightest verdict we can pass is that the master was not at his best when he took the portrait of Fransz. With the 5th and succeeding States I believe Rembrandt himself had nothing to do. This print belongs to the year 1656, the year of Rembrandt's bankruptcy; it may be that Rembrandt carelessly executed the portrait of the dealer who was turning over his treasures, valuing them for sale, while on the table stood the vases of oriental porcelain, *Twee Oostindische backiens*, and a porcelain statue which, with the skull introduced so effectively in his *Doctor Faustus*, were in another year to be dispersed: with them would disappear the copper-plate on which he had wrought, and which, ignorantly retouched by an unskilful hand, would be made to yield impressions for the print-sellers in which the high lights were senselessly diffused, and which, as it became worn, was again and again worked upon until whatever charm the print originally possessed was gone.

Abraham Francen was an amateur and dealer in objects of art, and from his having given his attestation to certain papers connected with Rembrandt's affairs and those of his son Titus was evidently a friend of the painter's. I am unable to agree with M. Charles Blanc in placing this portrait after the sale of Rembrandt's effects, but believe it to have been executed early in the year 1656.

173. REMBRANDT ON A HIGH AND NARROW PLATE.  
(*Rembrandt gravant une planche*).

This Study, for it is little more, bears some resemblance to *Rembrandt drawing*, No. 160. The attitude is much the same and the hands in a similar position. He wears a soft cap with a feather passing across the front and projecting over his right temple; the eyes are only partly expressed; the features, while resembling those in *Rembrandt drawing*, are of an older man; a few lines only indicate the dress and the table behind which he is seated; the background is darkly shaded at the top and sides to the level of the eyebrows. De Claussin describes the figure as 'seated in a chair,' but certainly no defined outlines of a chair can be detected. Low down, a little to the left, is very faintly engraved *Rembrandt f. 1658*, with some traces of what may have been his age at this date, but cannot now be deciphered.

*Dimensions* : 4,7—2,5 ('120—'064).

I first saw an impression of this print at Paris early in 1877, in the Collection of M. Eugène Dutuit. The owner kindly lent it for exhibition at the Burlington Fine Arts Club in the same year. It is on China paper, and is that which De Claussin described as in the Barnard Collection. A second impression was in the possession of M. Van der Kellen: his collection was dispersed in January of the present year. This print appeared Lot 1327, and is marked '*Pièce douteuse*.' We know that Bartsch rejected it. Wilson and M. Charles Blanc admit it, and I am convinced that they were right to do so. Wilson tells us that Basan copied it, and wrote underneath, *Rembrandt gravant une planche*. I have never seen this copy, nor do I know whether it now exists. [See Bibl. VIII. No. 228.]

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174. PORTRAIT OF COPPENOL; A LARGE PLATE. (*Grand portrait de Lieven Coppenol*.)

A half length, a full face but the body turned towards the right; his hair, which appears from under a calotte, is short and grey, and he has a small moustache and imperial. His

dress is a kind of cassock with a row of small buttons up the front, over which is an open gown or cloak falling back with a tassel attached to the cape. He has a plain white collar about his neck, and beneath his right cuff we see an under sleeve and a narrow shirt wristband. He holds a sheet of paper before him with both hands, and has a pen between the fingers of his right. *Date assumed, 1658.*

*Dimensions: 13,4—11,4 ('341—'290).*

Two States of this print have been described, *with the white background*. A *1st*, in which the column on the left is shaded only half way up, and the right sleeve is white, the impressions known being at Paris and Amsterdam; the *2nd*, in which the shading on the column extends three quarters of its height, and the sleeve is covered with single lines.

There are, however, no technical variations between the impressions above referred to and those found in the British Museum, at Cambridge, and in the Collection of the Duke of Buccleugh and in that of Mr. Holford, which last was contributed to the Rembrandt Exhibition of 1877. The Cambridge impression has the background curiously tinted; Mr. Reid believes that this was done by Rembrandt himself using a stick of Indian ink as a crayon.<sup>1</sup>

*States: 1st.* The column at the right is shaded upwards to about  $\frac{1}{10}$  in. (.020) from the upper plate line; the right sleeve is lightly worked over; immediately above the inner bend of the elbow this work is of right-to-left diagonals, with a series of short hatchings upon them, also from right to left, and running in that direction, to mark a fold or crease in the sleeve; the turned-back cuff has cross lines, its edges or borders are only lightly outlined; the inner sleeve is shaded by cross-work, the shirt wristband is not outlined; a triangular space formed by the outlines of the hand, the body, and the sheet of paper is covered with horizontal lines, and has a left-to-right diagonal only half way up. *Plat. III. fig. 17.* [Coll: BM. C. P. A.]

*2nd.* A large curtain fills the background; the upper part of the fold to the extreme right is shaded only by horizontal and diagonal lines left to right; the right arm is worked over, noticeably at the part described in the previous State, by regular de-

<sup>1</sup> Bartsch only recognises one State with the white background: 'Dans la première épreuve de cette estampe le bras droit et la main ne sont que légèrement ébauchés à l'eau-forte; la seconde épreuve montre ces mêmes parties bien terminées à la pointe sèche, et tout le fond noir y est ajouté entièrement avec cet outil.'

scending lines; the white wristband is outlined, and the small triangular space is entirely covered with cross lines from left to right. *Plat. III. fig. 18.* [Coll: BM. P. A. H.]

This is the perfect and finished State; it is nearly as rare as the 1st, and is of great beauty, the transparency of the shading in the curtain to the left is singularly fine. An impression was contributed to the Rembrandt Exhibition by Henry Brodhurst, Esq.

3rd. The right arm is now closely worked over with regular, close, and somewhat harsh lines chiefly from right to left; the cuff is covered with similar work from left to right; this cuff casts a heavy shadow, and along its curved edge three buttons are seen; the lower part of the inner cuff is shaded with strong lines; the triangular space is shaded with right-to-left descending lines to half its height. [Coll: BM. O. P. A. H.]

Alfred Morrison, Esq., contributed an impression of this State to the Rembrandt Exhibition; it is, like the earlier States, extremely rare.

4th. The outer fold of the curtain to the extreme right is shaded by a series of very marked descending lines commencing almost from a point which is about  $\frac{1}{16}$  in. (.015) from the top right-hand corner; these lines follow the curve of the fold. [Coll: BM. C.]

5th. Reworked; additional descending lines are seen on the folds of the curtain on the right; these new lines also begin from the upper edge of the plate  $\frac{1}{16}$  (.015) from the right corner, but are continued over a space of about two inches towards the left. [Coll: BM. C. A.]

6th. The plate is reduced, it measures 6,3—5,3 (161—135); only the head is seen. [Coll: BM. C. P.]

*Copy.* Same d. of the 2nd State, by Denon. I have only seen one impression of this copy; the variations which distinguish it from the following are very slight. *Plat. III. fig. 19.*

*Copy.* Same d. by Basan, of the 1st State with the white background; he executed a 2nd State with a dark background. To save lengthened description, I have given a tracing of a distinctive variation. *Plat. III. fig. 20.* In one of the large collections this copy is by an error attributed to Denon.

*Copy.* Same d. of the 1st State. In the upper right is a monogram composed of the letters W M interlaced (William Morley), and below it *April 1834.* I have seen an impression of this taken off on old paper, probably the fly leaf of a book, and without the inscription, erroneously attributed to Basan. For a variation, *vide Plat. III. 21.*

A careful examination of the technic, and comparison with the other etchings of this date, have led me to place the execution of this print in the year 1658 instead of in the year

1661, as suggested by Vosmaer. Certain inscriptions below some of the impressions have possibly influenced his decision, but these inscriptions are only found upon a later, reworked State, the 5th, as described above. They are in the undoubted handwriting of Coppenol, and at the most only tell us when that particular State existed, but give no clue to the date of the 1st. One of these is at Amsterdam. It has four Dutch verses, which may be thus translated: *Behold Coppenol, that wonderful writer, by Rembrandt; though old, this diligent hand surpasses any other in energy, even as the swiftest boat outsails the slowest vessel on the Y.* And below them is *Lieven van Coppenol scripsit, anno 1661, ætatis suæ 62.* Another impression is in the British Museum; it has six lines as follows:—*One word instead of many. This is Rembrandt's masterpiece. His hands and eyes scarcely appreciate their good fortune in being allowed to adorn papers with human features and characters. O Coppenol! nothing is wanting here but Life, and one thing more. What? A crown on the pen and laurels round the head.*

To this is added, *Lievens van Coppenol scripsit, An° 1664, Ætat suæ 65.* A third was in the Barnard and Hibbert Collections, and is now in that of John Webster, Esq. The inscription runs: *Art lives in man in various ways. This is the likeness of the master of calligraphy;* and below to the left, *Lieven van Coppenol scripsit, 1667;* and to the right, *Six de Chandelier composuit.*

Beside the two etchings Nos. 162 and 174, Rembrandt has left us no less than three painted portraits of his friend. One of these, taken in 1632, is at Cassel; another is described as in the Ashburton Collection. A likeness was also engraved by Cornelius Visscher on a plate measuring 11,5—9,3 (292—236). In the Catalogue of the works of Visscher, by the late Mr. William Smith, No. 93, four States are described; there is, however, a 5th, slightly reduced; I have met with an impression printed on a large sheet of paper, and headed in type, *Gedichten op d'afbeeldinghe en Pennekonst van Mr. Lieven van Coppenol;* below which is the portrait of Coppenol and to the left is the inscription *C. de Visscher ad vivum delineavit tribus diebus ante mortē ultimam manum imposuit, A° 1658.* On either side, and below the portrait, are printed Dutch verses in praise of Coppenol, to which are the names

of Anna Maria van Schurman, Catharine Questiers, J. Cats, Constanter, and C. Boey.<sup>1</sup>

Lieven Willemsz van Coppenol was born in 1598. He practised for many years as a writing-master in Amsterdam, where his beautiful calligraphy earned for him a renown which such eminence would not now command. Coppenol was evidently a popular man ; his features show him to have been kindly disposed and genial, but no facts of his private life have, so far as I know, been preserved, nor do we know the date of his death ; as is shown by the inscription quoted above, it was some time after the year 1667.

<sup>1</sup> The date of Visscher's death is usually given as 1670, and I have a note of having met with an impression of one of his plates with a date later than 1658. The late Mr. William Smith, on the strength of the inscription to his portrait of Coppenol, fixes it in 1658, and so able an amateur would not have been likely to overlook any fact which would militate against his conclusions.



## SECOND CLASS.

*SCRIPTURAL AND RELIGIOUS COMPOSITIONS.*

Numbers 175 to 254.

IN the following Table, drawn up for the convenience of amateurs, the Subjects are placed in the order assigned to them by M. Charles Blanc:—

## OLD TESTAMENT SUBJECTS.

	No:
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Abraham sending away Hagar and Ishmael . . . . .	204
Abraham caressing Isaac . . . . .	203
Abraham conversing with Isaac . . . . .	220
Abraham's sacrifice . . . . .	246
Jacob and Laban . . . . .	212
Four prints from a Spanish book . . . . .	247
Joseph telling his dreams . . . . .	205
Jacob lamenting the supposed death of Joseph . . . . .	189
Joseph and the wife of Potiphar . . . . .	192
The triumph of Mordecai . . . . .	228
David on his knees . . . . .	232
Tobit seen from behind . . . . .	180
Tobit blind ; a larger print, with the dog . . . . .	226
The Angel ascending from Tobit and his family . . . . .	213

## NEW TESTAMENT SUBJECTS.

The Angel appearing to the shepherds . . . . .	191
The Nativity . . . . .	238
The Adoration of the shepherds ; a night piece . . . . .	230
The Circumcision ; with the net . . . . .	239
The Circumcision ; a small upright print . . . . .	179
The Presentation ; in the vaulted temple . . . . .	208
The Presentation ; in Rembrandt's dark manner . . . . .	243
The Presentation ; with the angel . . . . .	178
The Flight into Egypt ; a small upright print . . . . .	184
The Flight into Egypt ; a night effect . . . . .	227
The Flight into Egypt ; a sketch . . . . .	181
The Flight into Egypt ; the Holy Family crossing a rill . . . . .	240
The Flight into Egypt ; 'in the style of Elzheimer' . . . . .	236
A Repose in a wood ; a night effect . . . . .	221
A Repose ; in outline . . . . .	218
The Virgin and the Holy Child in the clouds . . . . .	211
A Holy Family ; or the Virgin with the linen . . . . .	182

The Holy Family ; with the serpent . . . . .	241
Jesus disputing with the Doctors in the Temple ; a sketch . . . . .	245
The same subject ; a larger sketch . . . . .	231
The same subject ; a small upright print . . . . .	177
Jesus and His parents returning from Jerusalem . . . . .	244
Jesus Christ preaching, called 'The Little La Tombe' . . . . .	229
The Decollation of St. John the Baptist . . . . .	209
The Good Samaritan . . . . .	185
The Tribute to Cæsar . . . . .	196
The Prodigal Son . . . . .	201
Jesus Christ driving out the money changers . . . . .	198
Jesus and the Samaritan woman at the well ; an arched print . . . . .	253
The same subject ; called 'At the Ruins' . . . . .	195
The Resurrection of Lazarus ; a small print . . . . .	215
The same subject ; a large print . . . . .	188
Jesus Christ healing the sick. 'The Hundred Guilder' . . . . .	224
Our Lord in the Garden of Olives . . . . .	251
Our Lord before Pilate . . . . .	248
The Ecce Homo . . . . .	200
Our Lord crucified ; called 'The Three Crosses' . . . . .	235
Our Lord on the Cross ; an oval plate . . . . .	222
The Crucifixion ; a small square plate . . . . .	193
The Descent from the Cross ; the injured plate . . . . .	186
A repetition of the Descent from the Cross . . . . .	187
The Descent from the Cross ; a sketch . . . . .	216
The Descent from the Cross ; a night piece . . . . .	242
The Virgin mourning the death of Jesus . . . . .	202
Jesus Christ carried to the tomb . . . . .	217
Jesus Christ entombed . . . . .	233
Our Lord and the disciples at Emmaus ; a small print . . . . .	194
The same subject ; a large print . . . . .	237
Jesus Christ in the midst of His disciples . . . . .	225
St. Peter and St. John at the gate of the Temple ; a sketch . . . . .	249
St. Peter and St. John at the Beautiful Gate . . . . .	254
St. Peter . . . . .	219
The Martyrdom of St. Stephen . . . . .	197
The Baptism of the Eunuch . . . . .	210

RELIGIOUS SUBJECTS.

The Death of the Virgin . . . . .	207
St. Jerome sitting at the foot of a tree . . . . .	190
St. Jerome kneeling ; an arched print . . . . .	183
St. Jerome kneeling ; a square print . . . . .	199
St. Jerome writing, near the large tree . . . . .	223
St. Jerome ; unfinished . . . . .	234
St. Jerome ; called <i>in the dark manner</i> . . . . .	214
St. Jerome seated ; with a large book . . . . .	176
St. Jerome kneeling ; an outline . . . . .	175
St. Francis praying . . . . .	252



## 175. ST. JEROME, AN OUTLINE. (Not described.)

He is represented kneeling and turned to the right; a skull lies before him upon a rock; to the left is sketched the head of a lion. Much of the work is in outline. *Date assumed, 1629.*

*Dimensions:* 15,1—13,1 ('384—'333).

[Coll: P. A.]

Bartsch says of this piece, *On n'y voit point de nom, mais cependant il est incontestablement gravé par Rembrandt.* M. Charles Blanc rejects it; M. Vosmaer says it is one of the earliest studies for a painting of St. Jerome in the Suermondt Gallery. The painting is in rev. and dated 1629. My own opinion would be against attributing this print to the master; I retain it out of deference to Vosmaer.

The British Museum has a pen-and-ink drawing of this print; the original is very roughly executed, but, for the reason assigned above, it may be accepted.

176. ST. JEROME SEATED, WITH A LARGE BOOK. (*Saint Jérôme en méditation.*)

An old man with a grey beard is sitting, turned to the right, his face a full front; he holds a pen in his right hand, and with his left grasps the arm of the chair upon which he is sitting, while his right arm rests upon a book which lies open upon a table, on which to the left other books are seen. His dress is merely sketched in, though there is some shading on the back of the right arm and on the shoulder. The table and books show lines in various directions, and there are a few hatchings in the background to the left rising to the top of the plate. The light comes from the right. *Date assumed, 1629.*

*Dimensions:* 9,4—7,9 ('238—'200).

[Coll: P. H.]

*Copy.* Same d. 9,3—8,0 ('236—'203). By W. J. Smith.

Pierre Yver, in his *Catalogue-Supplément* 1756, was the first who noticed this print. Bartsch has taken Yver's description, adding that it is in the same style as the St. Jerome which he describes in his No. 106 (*vide* No. 175). M. Charles Blanc entitles it a St. Jerome; and Vosmaer says that it is a study for the St. Jerome in the Suermondt Collection. In deference to these opinions I have placed it in its present position.

There is a photograph of this print in the British Museum, kindly presented by M. Charles Blanc.

**177. JESUS DISPUTING WITH THE DOCTORS; A SMALL UPRIGHT PRINT.** (*Jésus parlant aux docteurs.*)

The Holy Child is standing to the right of the print, on the upper of two circular steps, addressing Himself to a Doctor of the Law, who is seated at a table and wearing a turban. Towards the left, behind the table, is a bald-headed old man; two others, still further to the left, are seen in front of the table, one of whom, nearest the edge of the plate, has his head, shoulders, and hand unshaded; a figure at the end of the seat to the right of these two has the lower part of his back unshaded. In a clear space below is RH 1630 (not 1636, as described by Bartsch etc.).

*Dimensions:* 4,3—3,1 (·110—·079).

*States:* 1st. As described. The circular steps are only outlined, and their rise shaded by zigzags and irregular hatchings. [Coll: BM. C.]

2nd. The figure of the old man on the left, and the back as high as the waist of the figure nearer the centre, are worked over; the rise of the steps is further shaded with lines parallel to their length. [Coll: BM. P. A.]

3rd. The plate is reduced to 3,5—2,6 (·089—·066); the monogram and date and the two figures near the left plate-edge are cut away; two little figures are introduced between the bald-headed man and the doctor with a turban. [Coll: BM. C. P. A. H.]

*Copy of 3rd State.* Regular diagonals are seen on the back of the Child and upon the doctor behind Him. No. 15 of *F. Novelli*.

178. THE PRESENTATION ; WITH THE ANGEL. (*Présentation au temple, dite avec l'ange.*)

The subject is placed to the right of the print; the Blessed Virgin is near the centre with St. Joseph on her right hand, both kneeling before Simeon, who is seen between them sitting and holding the Infant in his arms; above the Virgin is Anna the prophetess with her hands joined together; an Angel with expanded wings appears over Anna's left shoulder, looking full in her face, and pointing with his left hand to the Holy Child. There are several spectators, and in the right background is a flight of steps leading to an inner part of the Temple, with some persons standing or kneeling upon them. In the left foreground is part of the figure of a cripple with a wooden leg; this figure is partly cut away by the plate-edge. In the middle of a clear space below is RH 1630.

*Dimensions:* 4,0—3,1 ('102—'079).

*States:* 1st. The plate is 4,7—3,1 ('120—'079). There is a clear space above the subject as well as below it. [Coll: BM. A.]

2nd. The clear space above is cut away, and the plate is reduced. [Coll: BM. C. P. A. H.]

In the collection of the Duc d'Arenberg at Brussels there is an impression of the 1st *State* in which some details in the left background are wanting. The late M. De Brou regarded this as an earlier *State*, but a careful examination led me to the conclusion that the impression had only been imperfectly printed; the plate-edges and background are soiled.

*Copy* rev. Novelli; in upper right is *No.* 16.

*Copy* rev. By Watelet.

*Copy* rev. A very poor performance. No name.

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179. THE CIRCUMCISION ; A SMALL UPRIGHT PRINT.  
(*Petite circoncision.*)

Two priests are seen in the middle of the print: the one on the left holds the Infant upon his knees; the other, habited in a cope, is to the right, and performs the rite of circumcision. In the foreground on this side is the Blessed Virgin, and on the opposite side is another figure, both kneeling. Above the Virgin is St. Joseph, stooping, with joined hands, and looking towards the Child, whose head is encircled with a glory; higher up on the left is an altar, on which is a vessel of incense,

and beside it is a Levite holding a crozier in his left hand.

*Date assumed*, 1630.

*Dimensions*: 3,5—2,5 ('089—'064).

[Coll: BM. C. P. A. H.]

In very early impressions the effect of burr on the Child's mouth injures the expression.

*Copy*. Same d. The rays round the head of the Child are regular and pointed like a toothed wheel; the Child's mouth is closed, and the face inexpressive. Deuchar.

*Copy*. Same d. 3,3—2,4 ('084—'061). Van Vliet.

*Copy rev.* 3,3—2,5 ('084—'064). These two copies are referred to by Zani. I have not seen them, but take his measurements.

*Copy rev.* On an oval plate.

*Copy rev.* By *Novelli*; his *No.* 8.

*Copy rev.* An accidental descending scratch crosses the head of the figure immediately behind the back of the stooping figure to the right.

#### 180. TOBIT; SEEN FROM BEHIND. (*Tobie aveugle*.)

Represents an old man dressed in a long and ragged cloak, a high cap and slippers, stooping and supporting himself with a stick. He stretches out his right hand towards a door which opens on the left. *Date assumed*, 1630.

*Dimensions*: 3,1—2,2 ('079—'056).

*States*: 1st. This measures 3,2—2,7 ('081—'069). There is a doorway in the right background and some buildings, not very distinctly drawn. On the left is another door, of which both posts are seen. The whole piece is confused and spotty, and the plate much soiled. [Coll: A.]

2nd. The plate is reduced; the door and the buildings to the left are cut away, as is the left doorpost on the other side. [Coll: BM. P. A.]

3rd. The upper part of the doorway on the left is shaded throughout by left-to-right diagonals. [Coll: BM.]

4th. The old man's slippers are shaded with a stiff vertical line; there is other additional work. [Coll: P. A.]

*Copy*. Same d. The shading of the left doorpost and the front of Tobit's skirt are in very regular vertical and left-to-right diagonals. This copy is by W. J. Smith.

*Copy*. Same d. Bibl. IX.

This and the next should be compared with Rembrandt's studies of beggars of this year.

181. A FLIGHT INTO EGYPT; A SKETCH. (*Fuite en Égypte, griffonnée.*)

The Virgin is seated on an ass with the Infant in her arms; St. Joseph precedes them, holding the ass by the bridle and walking towards the left; he has a stick in his left hand, his coat, ragged at the elbow and skirt, is fastened at the waist by a girdle from which some joiner's implement hangs; the background is scratched and spotted. *Date assumed, 1830.*

*Dimensions:* 5,3—3,3 (135—84).

*States:* 1st. As described. [Coll: P. A.]

2nd. The plate is reduced and arched at the top; it now measures 3,1—2,0 (79—51). Only the figure of St. Joseph remains, and part of the head of the ass seen to the right; St. Joseph wears a high cap, a few short coarse lines mark his beard, his right leg and foot are only shaded in front, his left foot is unshaded, his left hand, which holds the staff, is unworked, and his right has only lines along it in one direction; the shading above his head reaches as far as the centre of the arch. [Coll: BM. C. P. A.]

3rd. The shadow behind the left heel and the outlines of the left foot are worked over with dry point; a few fine interlines are seen in the beard. See Platr IV. fig. 22. [Coll: BM. P.]

4th. A descending line shades St. Joseph's face, cross strokes appear on his left shoulder and hand, and similar shading upon his right hand and upon the skirt of his coat. The back of his right leg and the heel, below which is seen a small triangular shadow, are covered with verticals, and a diagonal crosses the fore part of the left foot. [Coll: BM. P.]

5th. The back of his right leg and his right heel are further shaded with right-to-left diagonals. [Coll: BM. C. A.]

6th. St. Joseph now wears a flat cap, the shading above extends to the left side of the arch, a cross line appears on his left foot. [Coll: BM. P. A.]

There is a further variation which might constitute another State; the rent in the back of his coat has been enlarged, the variation is perhaps an accidental one. The impression is in the British Museum.

*Copy.* Same d. of 3rd State by W. J. Smith. It may be distinguished by the accurate cross shading upon the fore part of the left thigh, contrasting with the coarse irregular lines of the original.

*Copy.* Same d. of 1st State, Bibl. IX.

This Flight into Egypt is a very coarsely executed sketch, a first study perhaps for some more important work. The

variations which constitute the later States were probably executed by some other hand; I should certainly not attribute them to Rembrandt.

**182. A HOLY FAMILY; THE VIRGIN WITH A BASKET OF LINEN.** (*Sainte Famille, ou la Vierge au linge.*)

The Virgin is seated a little to the right, near the foot of a bed of which one of the posts and a part of the curtain are seen. The Holy Child is lying upon her knees, and is supported at the breast by her right arm; her left shoe has fallen off, and her small bare foot is exposed; her head-dress and attire generally are gracefully disposed. St. Joseph is seated to the left, reading; beside the Virgin is an open basket with linen, and below the step or low stool upon which it is placed is the monogram RH. *Date assumed, 1632.*

*Dimensions: 3,8—2,8 (·097—·071).*

[Coll: BM. C. P. A. H.]

Wilson describes *two States* of this piece: the *1st*, in which an open arcade is seen in the middle of the background; the *2nd*, where the arch is worked over. M. Charles Blanc also describes these *two States*, and adds that the *1st* is easily recognised. There certainly are impressions in which a shaded arcade appears, others again in which it can with difficulty be made out; when seen, it springs from the upper part of the Virgin's head, and is continued to the face of St. Joseph; but it is not, I believe, due to any additional work, nor is its absence accounted for by work removed from the plate; in fact, I believe a series could be made from the first, where it is apparent, to the last, where it has disappeared. Probably this darkened arcade was intended as a relief to the background, but has gradually become uniform with the rest of the shading by the act of printing. I should say, then, that in the earliest and best impressions the arch can be seen, in the later ones it has disappeared; but it is not possible to define the exact stage of the plate when the change takes place.

*Copy rev.* At the corner of the step on which the Virgin is sitting is engraved *Rt*, and below, very delicately engraved, is *D—n*, 1873 (Denon).

This Holy Family has by some been regarded as a doubtful piece, and I own that I myself at one time felt some hesitation in attributing it to Rembrandt, the composition seeming to partake rather of the Italian than the Dutch school, but on further consideration I have decided to retain it. Bol,

who has been suggested as the author of this pretty little print, has also etched a Holy Family in which the position and attitude of the Blessed Virgin are similarly treated ; there is, however, no resemblance whatever in the technic of the two pieces.

I have placed this print late in the year 1632, comparing it with some of Rembrandt's more finished work at this time.

183. ST. JEROME KNEELING ; AN ARCHED PRINT.

(*Saint Jérôme en prière ; pièce cintrée.*)

He is represented kneeling, turned to the left ; his hands are raised and joined together, while he looks upwards in an attitude of prayer ; before him lies an open book ; he wears the dress and hood of a monk, with a cord about his waist ; the background is a rocky scene, to the right is the forepart of a lion. Low down to the right is *Rembrandt ft. 1632* (the *d* omitted).

*Dimensions: 4,3—3,2 ('110—'081).*

*States: 1st.* The line of the arch is not continuous, the work is not carried to the right edge of the plate, and there is no shading beneath the arch to the upper left.

The only impression I have seen of this State was shown to me by the late Mons. De Brou ; it is in the collection of the Duc d'Arenberg, at Brussels.

*2nd.* There is shading beneath the arch to the upper left. [Coll: BM. C. P. A. H.]

*3rd.* The outline of the arch on the right side is reworked and continuous ; the work is carried to the right edge of the plate, which in other places is retouched. [Coll: BM. C. A. H.]

In nearly every impression which I have seen of the *3rd State* the shading in the upper left has been tinted with a brush ; the foliage to the right, and the lion, should be compared with similar work in the St. Jerome No. 190.

184. THE FLIGHT INTO EGYPT ; A SMALL UPRIGHT PRINT. (*Fuite en Égypte.*)

The Holy Family are crossing to the left ; St. Joseph, assisting his steps with a staff, leads the ass, holding the bridle in his right hand ; the Virgin with the Child in her lap is seated upon the ass ; the baggage, to which a mallet and

saw are attached, is fastened behind her; the trunk of a large tree rises to the left. In a slip marked off at the bottom, and into which the work extends, is *Rembrandt inventor et fecit*, 1633, preceded by the figure 9.

*Dimensions* : 3,5 — 2,4 (·088 — ·063).

*States*: 1st. Lightly and delicately etched; the background is uncleaned. [Coll: BM. C. P. A. H.]

2nd. Reworked in a hard manner, especially upon the face of the Virgin; the upper part of the print, chiefly on the left, is covered with fine horizontals, apparently executed with a roulette. [Coll: BM. A. P.]

*Copy*. Same d. The foliage of the large tree and of the lower trees in the background is very carefully executed. Deuchar.

*Copy*. Same d. Very hard and coarse. In the slip below, which is shaded with fine verticals, is *Rembrandt in fecit*.

*Copy*. Same d. Very poor. Inscribed *Rembrandt in fecit*.

*Copy*. Same d. of 2nd *State*. With the roulette work; the teeth of the saw are numerous and regular.

*Copy rev*. In an oval. By Van Vliet.

*Copy rev*. In clear space below is *Ex Watelet*.

*Copy rev*. in an oval. Below is *rembrandt inventor*.

*Copy rev*. At the bottom to the right is A° 1633, the 6 reversed.

*Copy rev*. 3,5 (·089) wide. A group of trees in left background. Deuchar.

*Copy rev*. Inscribed to left *F. Novelli*, to right *No. 13*.

This is a very doubtful piece [see my Notes, Bibl. XXXI. p. 12]; the design was probably by Rembrandt, as was also the etching which outlines the composition, but the detail is pupil-work; it is a suggestive fact that of the ten copies, an unusual number, five at least are of Rembrandt's own time; conveying the idea that this, like one or two others, was a design furnished by Rembrandt for the use of his pupils, and it may be that the most promising etcher of these pupils, Ferdinand Bol, completed the piece which Rembrandt had begun. The form of signature, it will be observed, is the same as that under the 5th *State* of *The Good Samaritan*, No. 185.

#### 185. THE GOOD SAMARITAN. (*Le Bon Samaritain*.)

The Good Samaritan is represented standing at the top of a flight of steps, giving his instructions to the innkeeper,



who appears in his doorway. In the central foreground a boy is holding a horse, which is turned towards the left, while a servant is lifting the wounded traveller from its back. A man in a cap and feather is seen leaning out of the window to the left, to whom the traveller is relating his misfortunes and his rescue. In the lower right is a dog, and close to the plate-edge on the same side is a cask, and above it a trough with some hay. In the central background a woman is drawing water from a well. Below the subject is a clear space in which, in the 5th State, is inscribed, *Rembrandt inventor et fecit 1633*.

*Dimensions of the plate, 10,2—8,6 ('259—'218). Dimensions of the border lines in which the subject is enclosed 9,5—8,0 ('241—'203).*

*States: 1st.* The tail of the horse is white, the wall seen above it is unshaded, the hay in the trough is lightly sketched; in the clear space at the right, just above the trough, outside the subject, is seen a small branch of foliage with a little shading above it, and in other places, chiefly in the foreground, the work has extended beyond the border lines. The back of the boy who holds the horse shows marks of a failure with the acid; this only distinguishes it from the 2nd State. [Coll: BM. P. A. H.]

In the impression of this State in the British Museum some of the foliage in the upper part near the projecting woodwork of the house is wanting; this, however, only arises from a slight failure in the printing. At the top, just within the subject, is written in faded ink *P. marquette, 1667*. The Amsterdam impression is cut within the plate line, but enough remains to show the occurrence of the little branch.

*2nd.* The shading on the back of the boy, where the acid had failed, has been reworked. The late Mr. Carpenter remarked some new work upon the turban of the Samaritan and the hair of the wounded man, but it is work too slight to assist in the definition of a State. [Coll: BM. C. A.]

The British Museum impression has been mutilated; upon a slip of paper pasted below is written, *On the tail and wall and steps, J. M. 1677*. Though this writing is assumed to be by Marquette, it is not in the same hand as the writing on the 1st State.

*3rd.* The horse's tail is shaded, its neck has been worked upon with diagonal lines left to right, the hay in the trough is darkened, and the plate reduced. [Coll: BM. A.]

*4th.* The wall above the horse is shaded, the little branch etc., are burnished out. [Coll: BM.]

*5th.* In the clear space below is engraved *Rembrandt inventor*

*et fecit*, 1633. In several places there is evidence of rework.  
[Coll : BM. C. P.]

*Copy.* Same d. and same size ; of the 4th State. By Solomon Savry. For distinctive variations see Plate IV. fig. 23.

*Copy rev.* By Errard. The plate is 16,0—10,5 (1606—1666).

*Copy rev.* Also by Errard. It bears the inscription *Rinbran inventor, C. Errard excudit. Cum Privilegio Regis.*

*Copy rev.* Regular verticals are seen on the wall above the woodwork of the porch. No. 1, *Novelli.*

*Copy.* By Denon.

*Copy.* Same d. of 1st State, Bibl. IX.

Among the inscribed works of Jan Van der Velde is a *Good Samaritan*,<sup>1</sup> which probably influenced Rembrandt in the composition of this print [Vosmaer, Bibl. XXXVII. p. 123]. The subject is somewhat differently treated ; it is a night effect, but otherwise has the same general design. Mr. Haden [Bibl. XXI.] assigns the plate to a pupil, suggesting that it is the work of Rodermont or Bol. It would be impossible to accept it as the work of the former, his technic is so peculiarly his own, and bears no resemblance whatever to anything in this print ; the latter has left us signed and dated work with which to compare it, and I cannot say that I think the evidence is conclusive as to the whole of the plate, though I am willing to accept his decision as to the inferior parts of it, which, though worked with a bolder hand, are not unlike parts of the little print No. 184, *The Flight into Egypt*, and apparently have their counterpart in some of Bol's later work. But I believe that the main design is undoubtedly by Rembrandt, as is also a large part of the technic. The Samaritan and the host upon the steps, the general outlines of the building, the foliage above, the pretty little group at the well, and even the clumsy horse and the wounded traveller, are beyond what Bol or any other pupil of Rembrandt's at this date could have executed ; the foreground, the dog, the cask etc., were, I do not doubt, worked in by an assistant. As to the additional work which distinguishes the later States there need be no hesitation ; the shading which is introduced is an

<sup>1</sup> In this print, which measures 7,5—6,7 (1690—1711), the building is placed to the left ; the door is approached by a flight of steps, at the foot of which stand the host and the Good Samaritan. It is inscribed *J. v. Velde fecit, F. de Wit excudit*, but has no date.

injury to the composition, while the inscription is certainly not in Rembrandt's hand.

A design for this *Good Samaritan* in rev., measuring 11,5—7,2 ('292—'183), is among the Rembrandt Drawings in the British Museum. The injured man is being lifted off his horse in the centre to be carried up the steps to the right, at the top of which stands the host holding a candle. This drawing was purchased from Woodburn, and, I believe, is authentic.

186. THE DESCENT FROM THE CROSS. (*La grande Descente de la Croix.*)

The light comes from above, and falls upon a group of disciples who are engaged in taking down the dead Body of the Saviour from the Cross. In the upper part a man stands upon a ladder placed against the Cross, and is carefully lowering the Body by means of a linen cloth which he holds in his right hand; below him, upon the ladder, another man is standing, and upon a shorter ladder on the other side is a third man; these two are supporting the Body by the arms. At the foot of the Cross it is received by two other disciples. To the left of the print stands, in profile, a Jew wearing a turban and a fur cloak, his right hand resting on a stick: this is Joseph of Arimathea. To the right one of the holy women spreads an embroidered cloth upon the ground to receive the Body, other spectators are behind, and in the distance, on either side, buildings are seen. The subject is circular at the top, but the plate is square. Below the right foot of Joseph of Arimathea is engraved *Rembrant* (the *d* omitted) *ft.*, and below the name is 1633.

*Dimensions*: 20,2—15,8 ('513—'402).

[Coll: BM. P. A.]

Only three impressions of this plate are known. When Wilson wrote his Descriptive Catalogue two were in the Collection at Paris. One of these, says M. Charles Blanc, was parted with as a duplicate to De Claussin, and after being successively in the collections of Dumesnil and Verstolk it found a home at Amsterdam.

The plate, judging from the work that remains, must have been engraved throughout with the utmost spirit and delicacy; unhappily it utterly failed in the biting, and proved to be so hopelessly spoilt that it was thrown aside that the subject might re-appear on another plate. It is, of course, impossible to say whether the whole of the work on this plate was executed by Rembrandt's own hand; probably much of the minor detail was entrusted to a pupil, but the injury is so great that we cannot decide upon it with any certainty.

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187. THE DESCENT FROM THE CROSS. (*La grande Descente de la Croix.*)

This print is so far a repetition of the preceding that the same general description will suffice; some slight alterations are made in the relative positions of the figures and their distances from the edges of the plate, and rays of light coarsely depicted are represented falling from the upper part of the scene upon the group below; the subject is also made square instead of arched at the top. Below is a clear space  $\frac{1}{16}$  (013) deep in which is engraved, a little to the left, *Rembrandt cum pryol*° 1633.

*Dimensions:* 20,7—16,2 (527—412).

*States:* 1st. Two men are standing at the foot of the Cross to receive the body; the stocking of the nearer man is not yet shaded with horizontal lines; a small space is seen on each bare leg of the man behind, which has only diagonals left to right, and the calf of the left leg has, in this State, no horizontal lines. [Coll: A.]

2nd. The stocking on the leg of the nearer of these men is covered with horizontals, which are now also seen on the calf of the leg close by, and a second series of diagonals, left to right, are seen on the calf of the other leg. [Coll: BM. C. P. A.]

Upon this 2nd State De Claussin observes: 'It has not the delicacy and brilliancy of the 1st State, although deeper in tone, which makes me suppose that Rembrandt must have re-bitten it, especially in those parts which are most shaded, where it is found of a hardness (*dureté*) which it has not in the other.'

3rd. In the lower right is the inscription *Amstelodami Hendrickus Vlenburgensis excudebat*. [Coll: BM. C. P. A.]

4th. The much-worn plate is coarsely retouched, and the inscription is *Amste'odami Justus Danckers excudebit*. [Coll: BM. C. P.]

Copy. Same d. This not unfrequent but very indifferent copy may at once be recognised by the flat and shapeless foot of the bare-legged man who is receiving Christ's Body; below is engraved *Rembrandt f. cum pryvl.* 1633. I believe the copyist to have been Leopold George Hertel. An outline of the foot is given. *Plat.* IV. fig. 24.

Copy. Same d. Zani [Bibl. XLII. viii. 171] describes a copy by Hertel (whom he styles *Gio. Giacomo*), and adds that upon some impressions is found an address by him; I have seen an impression, which certainly varies from the one above described, which bears an address to *Jacob Hertel*, ending *Fructidor anno XI°*.

Copy. Same d. reduced; by Hess.

Copy rev. and reduced. Signed *le Bas*, 1775.

Copy rev. and reduced; by Mercatus. I have not seen this, and take the description from Zani.

An important question has been raised as to the extent to which we have in this print the work of Rembrandt. The first to cast any doubt upon its authenticity was P. J. Mariette, whose inedited notes were published in Paris, 1857-8 [Bibl. XXIX. tom. iv. pp. 351-2]. He says that the acid failed in the biting of the first plate, which is dated 1633; and that then Rembrandt commenced a second plate, on the same scale from the same design, which was successful, and which is the one described above. He adds that this second plate has been strongly worked on with the burin to produce a good effect, but does not believe that this work was by Rembrandt (*mais je ne crois pas que ce travail au burin soit de Rembrandt; il est trop proprement exécuté*); and he remarks upon the difference in size of the two plates.

The contrast between the work on these two plates is worthy of attention. It would indeed be hard to believe that the hand which created the first was to any great extent employed upon the second; the signature and date of the latter are unlike those on the first, and the addition of the words *cum pryvl.*, only once again found on all these etchings (*vide Ecce Homo*, No. 200), and that on the 3rd State, possibly points to its having been executed at a later date, though certainly not by the same assistant or pupil as the one who worked upon the *Ecce Homo*. It would be impossible in either case to say positively who the assistant was; I am inclined to believe that the heavy burin work in this *Descent from the Cross* and the engraver-like shading of the back-

ground, and the technic in many more important parts of the print, such as the group in the lower right, were by Van Vliet, and in favour of this view I refer the student to his signed work, as well as to the fact that Vliet was at this time in Rembrandt's studio: but a great part of the inferior work has no such special character, either here or in the *Ecce Homo*, that it can be assigned to one pupil rather than to another. Mr. Haden [Bibl. XXI. pp. 37-41] has attributed the work to Lievens, but the student must entirely dismiss this suggestion, since we know that Lievens never worked with Rembrandt either as an assistant or a pupil. See my Notes [Bibl. XXXI. pp. 8-16].

A reproduction of the lower parts of this print and of No. 186 is given by Mr. Haden in the paper above referred to.

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**188. THE RESURRECTION OF LAZARUS: A LARGE PRINT.**  
(*La grande Résurrection de Lazare.*)

Our Lord, placed a little to the left and turned towards the right, is represented standing in a dignified attitude upon a large flag-stone which formed the cover of the tomb of Lazarus; His left hand is raised, His right rests upon His side. A group of six figures is behind Him, their actions expressive of astonishment. Lazarus is below, to the right of Christ, in the act of rising from the tomb; towards the lower right is one of the sisters, the other is on the further side of the tomb stretching out her arms towards her brother; to the left of the latter are four figures, one starting back in terror, the others watching the scene. Above our Lord some heavy folds of drapery form a canopy, within which, high up, are suspended the turban, the sword, and the bow and quiver of arrows of Lazarus. On the rock, left exposed near the middle of the piece, is RH v. Ryn. f. *Date assumed, 1633.*

*Dimensions:* 14,5 — 10,1 ('368 — '257).

*States:* 1st. There is a clear space below the eye on the right cheek of the man who starts backwards in terror on the further side of the tomb, and who is bareheaded; the background behind and above him is unshaded; the old man to the left of this one wears a calotte; the leg of our Saviour from the dress to the instep is not outlined; the border, or arched

frame, which surrounds the subject is irregularly drawn, and presents many unshaded spaces. [Coll : BM.]

The impression in the British Museum came from the collection of the Baron Denon ; it had been in the possession of the Zanetti family of Venice, in whose hands this and more than 400 other Rembrandt prints had been preserved since about the year 1680, when an ancestor acquired the collection of J. P. Zoomer. It is a trial proof, and is, I believe, unique.

2<sup>nd</sup>. The clear space on the face of the frightened man is worked upon ; the background behind and above him shows a fine diagonal line from left to right ; the arched frame is darkened by deep and regular lines, and its outline is symmetrical. [Coll : P. A.]

3<sup>rd</sup>. A light space appears on the forehead of the man in profile with raised hands behind Christ on the left. [Coll : BM. A.]

There is an impression of this state in the British Museum in which some bold pencil work is seen upon and above the figure of the woman in the lower right ; on the back of the print is work of the same character, indicating an entire alteration in the attitude of the figure, which however is not the alteration shown in the next impression.

4<sup>th</sup>. The figure of the woman in the lower right has been taken out, and replaced by another stooping forward, and seen in profile ; the mouth of the sister who is on the further side of the tomb is enlarged by some minute work at the corners ; a shadow appears under the left hand of Lazarus ; the arched frame is made deeper at the bottom and on the left by shading, which is less dark than the frame, and indicates its thickness. [Coll : BM. P. A.]

5<sup>th</sup>. Not only are the features of the woman on the further side of the tomb altered, but she has a light head-dress ; the ledge of the frame surrounding the subject is more clearly defined ; and there is some retouching on the two little figures seen below the right arm of the frightened man. [Coll : A.]

M. Charles Blanc divides this State into two, calling them 5<sup>th</sup> and 6<sup>th</sup>, but I have been unable to verify his two States. In the impression of the 5<sup>th</sup> State at Amsterdam, the head of the frightened man having come off badly in the printing, has been touched with a fine brush and Indian ink, giving an appearance of a large hairy cap or turban ; it is possible that this was a suggestion for the next state.

6<sup>th</sup>. The frightened man wears a cap or turban ; in early impressions of this state a spot is seen beneath the nose of the woman on the further side of the tomb. [Coll : A. H.]

7<sup>th</sup>. The old man with a beard, whose head appears in the background to the left of the frightened man, wears a turban instead of a small calotte, and a cap is seen on the head of the little figure nearest to him. [Coll : P. H.]

8th. The nearly worn-out shading which remained upon the little faces has been scraped away, the tool has left some nearly vertical lines in its place; the features have then been drawn, and look as if they had been executed with a pen upon the impression itself; the marks of the scraper soon disappear together with much other fine work. [Coll: BM. C.]

9th. The plate is entirely retouched; the little heads just spoken of are shaded with a right-to-left diagonal; there is close and regular cross-work upon the hand, the face, shoulder, and dress of the woman on the further side of the tomb; and the shading on the bust of the old man with a beard close to the little figures extends to the outline of the face nearest to him, whereas in the previous States there was here a clear space. [Coll: BM. C. P.]

The plate is still existing, it has been barbarously retouched and probably is occasionally printed from; the 9th State just described carries the plate quite far enough, it is not worth while describing the worn and ruined impressions which show later work.

Copy. Same d. of the 5th State. This was first described by Bartsch, and, except to those who are well acquainted with the original, is very deceptive. I have met with it in two collections marked as the original print; the usual test of the copy is the presence of a vertical stroke in the clear space after the *f* in the name, not seen in the original, but there are impressions in which this vertical has been carefully erased; a surer test is in the outstretched hand of the woman in the lower right, of which I have given a tracing. Plate IV. fig. 25.

Copy. Same d. 14,0—9,0. Not deceptive.

Copy. Same d. Inscribed I. H. C.

Copy rev. A square plate. Inscribed *J. J. K. exc. Lazzaro Veni Foras. M. Kussel sculpsit.* (I take these from Zani, Bibl. XLII. vi. 302.)

Copy rev. Very dark and ugly. In a clear space below is *Cumano*; in some impressions this is cut away.

Copy rev. A dark piece, almost a night scene, very poor; it is by Elias Hard.

M. Vosmaer [Bibl. XXXVII. p. 142] speaks of a picture by J. de Wet or de Weth, *la Résurrection de Lazare*, dated 1633, in the museum at Darmstadt, conceived and executed in a style which reminds him of Lastman. Whether Rembrandt was inspired by this picture he does not say, nor does he raise any question as to the authenticity of the print.

Elsewhere [Bibl. XXXI. pp. 10, 11] I have expressed my opinion that this piece is to a large extent the work of Van Vliet. The student must not compare it with the work of



Van Vliet in which little or no influence of Rembrandt can be traced, his *Trades* etc., but with his best work, such as his *St. Jerome* and some of his finer heads; he should notice the similarities in attitude, in the drawing of the hands, and in the execution generally; and also remark the peculiarity of the signature *van Ryn*, which only once again appears on an etching attributed to Rembrandt, No. 189, *Jacob lamenting the Supposed Death of Joseph*, but is used six times by Van Vliet on prints acknowledged to be designed by Rembrandt. In this Resurrection we have, I believe, the composition of the master, and in the drawing of the Christ and of Lazarus, and upon the curtain, we may recognise his hand; but the greater part of the plate is by the pupil, who worked upon it under Rembrandt's supervision, and corrected and altered it until the well-worn copper was thrown aside, to be taken up again at a later time and still further disfigured.

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189. JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH.  
(*Jacob pleurant la mort de son fils Joseph.*)

To the left Rachel is standing upon the step of the door with her hands extended in an attitude of distress. Jacob, sitting at her feet and lifting up his hands, expresses the sudden sorrow which seizes him at the sight of Joseph's coat, which is displayed by the two brothers Simeon and Levi, who bring the account of Joseph's death. One of them points with his left hand towards the place where they pretend Joseph has perished. A little to the right in the lower part of the plate is engraved *Rembrandt*, and below is *van Ryn fecit*. Date assumed, 1633.

*Dimensions:* 4,2 — 3,2 (·108 — ·081).

[Coll: BM. C. O. P. A. H.]

*Copy.* Same d. Very deceptive; referred to by Bartsch. A marked variation is seen in the little window to the right of the door; the original has two horizontal bars, the copy has three, making four panes in the height instead of three. In the original the first letter of Rembrandt's name is a continuous line, but not so in the copy.

*Copy.* Same d. The name of the copyist appears on the lintel of the door. *R. Cooper*, 1757.

*Copy.* Same d. By Deuchar. The distance to the right shows some ill-drawn mountains.

*Copy.* Same d. By S. Lewis. On a larger plate; on the step in the foreground is *Rembrandt* and below *van Ryn fecit*.

*Copy.* Same d. By Gherard Dou. Described by Zani. [Bibl. II. viii. 85.] I do not know this copy.

*Copy rev.* Upon the stone work is *Rembrandt* and below it *van Ryn in.*, and to the right *GG*.

*Copy rev.* With three panes in the window. C. Campion.

The history is given Genesis xxxvii. I have elsewhere [Bibl. XXXI. p. 10] expressed my doubts about this print. Though the piece is commended by Bartsch, and the composition is probably the work of Rembrandt, I do not think that the technic shows his hand. It is not improbable that the first of the copies above described was by Van Vliet, after a design by Rembrandt, and that this print is Van Vliet's repetition of it on another plate after the first had been subjected to the criticisms of the master. The signature is peculiar, it only occurs once again in these etchings, and in that one, *the larger Resurrection of Lazarus*, No. 188, we recognise much of Van Vliet's work. The hand and features of the old woman and parts of the foliage above are of a better character than is usual with Van Vliet, showing, as does his etching of a St. Jerome, how strongly Rembrandt at this time influenced his technic.

#### 190. ST. JEROME SITTING AT THE FOOT OF A TREE.

(*Saint Jérôme lisant au pied d'un arbre.*)

He is sitting on a bank high up in the print, at the foot of a tree, and turned towards the left, reading in a large book which lies open upon his knees; below, a lion is crossing from left to right, and in the right corner is a skull. Low down to the left, almost concealed by the shading, is *Rembrandt f.*, and opposite, to the right, is 1634.

*Dimensions:* 4,3—3,5 (110—089).

*States:* 1st. The shadow on the tree thrown by the figure of the saint is defective, having failed in the biting. [Coll: BM. C. O. P. H.]

2nd. The defect in the shadow has been worked over. [Coll: BM. C. P. A.]

*Copy.* Same d. Very deceptive. Rembrandt's name and the date are omitted.

*Copy.* Same d. Very poor. By Campion. No name or date.

*Copy rev.* In the foreground, below the hind legs of the

lion, is *Rembrandt in.* 1630. The upper part of the tree trunk has a wavy look, like shot silk. This I believe is by Solomon Savry.

*Copy rev.* The skull in the corner is a meaningless white patch.

In every description hitherto given the date is entered 1654 ; if it really were 1654 I should feel no hesitation in discarding the print, since neither in composition or technic does it compare with Rembrandt's later work. It is not so entirely unlike his earlier work as to be summarily dismissed, and therefore, after very careful consideration, I have decided to retain it, believing that the composition shows the hand of the master, who probably also etched the figure, but entrusted the filling in to another who worked under his direction. There is a quiet sense of repose and a breadth of treatment in the design of which no one of his pupils at that date was capable. The student should compare the leaves and foliage in the foreground with like work in the print called *Adverse Fortune*, No. 262. The drawing of the lion, a sort of heraldic beast, has been objected to as unworthy of Rembrandt ; it is no worse than the lion in the *St. Jerome*, No. 183, and we must remember that his wonderful studies of lions were executed at a later period. We do not know that he had even seen a lion in 1634 ; later, when he drew from the life, his delineation of animals is marvellous. There is in the British Museum a sketch of an elephant in broad pencil ; a photograph could not represent the folds of the skin more perfectly, and its trunk is absolutely mobile ; but in 1633 or -4, picturing an imaginary scene, he may have thought the conventional lion would be sufficient, and it is really not much inferior to the sleeping lion in the *St. Jerome* of Albrecht Dürer.

I think we may attribute the detail of this print to Bol ; though his work, at a later date, is of a less finished character, the technic in this was not beyond his capabilities, when working under the eye of the master.

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191. THE ANGEL APPEARING TO THE SHEPHERDS.  
(*L'Annonciation aux Bergers.*)

This is a night piece. In the upper part of the print to the left is a luminous space in which cherubim are seen sur-

rounding the Holy Dove, from Whom the light proceeds; below them an Angel, standing upon a cloud with his left hand raised towards heaven, is revealing to the shepherds the birth of our Lord; the shepherds and their flocks seen in the foreground are in attitudes expressive of amazement or terror at the sudden light which breaks in upon them; the glory illumines the figures, the cattle, and part of the foreground, and likewise touches the extremities of the trees; in the left distance a river is discovered, crossed by a bridge, with a city on the hill beyond; on the right, trees and shrubs clothe the bank. At the lower right within the subject is engraved *Rembrandt f. 1634*.

*Dimensions:* 10,2—8,6 (·259—·218).

*States:* 1st. The trunk of the principal tree is white, as is also that part of the sky which is illumined by the glory where the Angel and cherubim are seen; the Angel is only in outline; the lower part of the print is unshaded, the figures and cattle are merely sketched in; the name and date do not yet appear. Of this State, which is a trial proof, only two impressions are known; one of them is in the Museum at Dresden, the other forms part of the Cracherode collection bequeathed to the British Museum. [Coll: BM.]

2nd. The upper branches only of the central tree are white, the Angel's robe is still unshaded, but the half of his right wing nearest to his body, and the whole of what is seen of the left wing, are lightly worked over. This state apparently is as rare as the 1st. I only know two impressions; they are both of the greatest beauty. [Coll: BM. A.]

M. Charles Blanc, following Wilson, here describes a 3rd State, distinguished by light diagonals upon the two cows escaping to the right, and by the upper branches of the tree remaining unshaded; 'an impression,' he adds, 'is to be seen at the Museum at Amsterdam;' but such an impression is not there now. In the British Museum there is an impression of the following State, *in which the shading upon the highest branch of the tree has been removed* by scraping; this 'supercherie' probably misled Wilson, and hence the error.

3rd. The Angel's wings are shaded, a line from left to right appears on the sleeve below his right hand, and again on the drapery below the sleeve; the upper part of the tree in the centre is shaded by diagonals from left to right, and diagonals in a similar direction are seen upon the cows escaping to the right. *plate V. fig. 26.* [Coll: BM. C. O. P. A.]

In the earliest and best impressions the arches of the bridge in the left distance are well defined. There is a

singular beauty about the whole of this background which is entirely lost in impressions from the worn plate; the water, the wooded bank, and the town on the hill are all exquisitely rendered, and the effect of the unnatural light in which they are seen, a reflection of the Heavenly Glory like a flash of summer lightning, is most wonderful. Probably no finer impression of this plate exists than that which was contributed to the Rembrandt Exhibition of 1877 by St. John Dent, Esq.

I cannot conclude my remarks upon this piece without directing the student's attention to the extreme naturalness of the composition. Granted that the figures are rudely drawn, and that there is a want of dignity in the supernatural appearance of the Angel, still there is an intense reality of conception about the whole which at once removes it from vulgarity and shows the consummate powers of the master. The little figures which surround the Angel are in attitudes expressive of exuberant joy, while the Angel alone stands in calm solemnity; the shepherds and their flocks start up in amazement, the animals, a moment before lying down in quiet repose, fall over one another as they dash wildly in all directions to escape. The whole scene is expressive of instantaneous action.

A very beautiful rendering of this scene by Govaert Flinck is among the treasures in the Louvre (*École allemande*, No. 171); the composition and even some of the figures are taken from this etching, and the beautiful transparency of the background is successfully imitated, but it is wanting in the effect of a sudden surprise, which is so powerfully shown in the print. The picture is worthy of careful study; its divergence in handling and colour from the work of Rembrandt is instructive.

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192. JOSEPH AND THE WIFE OF POTIPHAR. (*Joseph et la Femme de Putiphar.*)

The wife of Potiphar is lying upon a bed, the curtains of which are drawn up at the head, part of the embroidered quilt rests upon the floor; Joseph turning away endeavours to escape towards the left. Below his foot is seen *Rembrandt* f. 1634.

*Dimensions*: 3,6—4,5 (‘091—‘115).

*States*: 1st. Between the head of Potiphar’s wife and the left arm of Joseph is a little white unshaded space; the back of the bed to the right is rounded. [Coll: A. H.]

2nd. The little white space is worked over with a few horizontal lines, the back of the bed to the right is finished almost in a point. [Coll: BM. C. P.]

*Copy*. Same d. In a clear space below is *Rembrandt del N.* 50. *I. g. Hertel exc. A. V.* (Augusta Vindelicorum).

*Copy rev.* Inscribed *Rembrandt f. c.* 1634. The bed-clothes are brought up nearly to her waist. I have seen an impression of this copy on which is written *P. Mariette*, 1667.

*Copy rev.* Very poor. No name.

The plate is still in the trade, and has been re-worked.

### 193. THE CRUCIFIXION; A SMALL SQUARE PLATE.

(*Jésus en Croix.*)

One Cross only is introduced; it is that upon which the Saviour is crucified, and is to the left of the print, almost in profile; one of the Maries is seen at the foot of the Cross, the other to the right is supporting the Virgin, who has fallen to the ground; in the foreground, clad in a long robe and turban, and seen from behind, is Joseph of Arimathea; some buildings are discovered in the distance to the right. At the top, in the middle of the plate, is *Rembrandt f.* *Date assumed*, 1634.

*Dimensions*: 3,7—2,6 (‘094—‘066).

[Coll: BM. C. O. P. A. H.]

M. Charles Blanc has described three States, the 1st with the background soiled, the 2nd darkly tinted, and the 3rd in which the tint is effaced. The print is not an unfrequent one, though fine and early impressions are rare. The variations remarked upon are, I believe, entirely due to the printing, the ink having been purposely allowed to remain for the sake of effect, and there is no true variation upon the plate. The background in some instances is very darkly coloured [Coll: BM.]; in others it is only partially tinted [Coll: A. H.]; in others it is almost clear [Coll: BM. C.]; or again it is coarsely and irregularly smeared over, or has been carefully cleaned; but whatever the difference, there is, I consider, only one true State. M. Blanc believes that these tricks with the plate were never done by Rembrandt but belong to a later time, an opinion in which I heartily concur. The only good impressions are those with a

slightly soiled background; the student will estimate their quality by the condition of the work.

*Copy.* Same d. 4.5—3.2 (115—1081), with a narrow clear space all round; in the centre near the top is *Rembrandt*, below the subject to the left is *Copy by S. Lewis*.

*Copy.* Same d. The three rays which fall from the right are carefully drawn, and appear like an obelisk. The name is weakly engraved, and reads *Rembrandt*.

*Copy.* Same d., Bibl. IX.

**194. OUR LORD AND THE DISCIPLES AT EMMAUS: A SMALL PRINT. (*Les Plerins d'Emmaüs*—en petite dimension.)**

Our Lord, Whose head is encircled by a nimbus, is seated to the right at a table; the two disciples are opposite to Him, and a dog is by His side. One of the disciples, wearing a high cap, is sitting to the left in an elbow-chair with his hands raised and joined; the other holds a shoulder of mutton in his left hand, and is about to use a knife with his right, when he is arrested by the solemn act of our Saviour, on Whom he gazes with surprise. In a clear space below the subject is *Rembrandt f. 1634*.

*Dimensions:* 4.1—2.9 (105—1074).

[Coll: BM. C. O. P. A. H.]

Two States are described by M. Charles Blanc, but I am unable to verify them; the finest and earliest impressions show very delicate verticals on and below the foot of Christ as seen to the right of the table leg, and also below the breast of the dog; there is one such impression at Cambridge; this work very quickly disappears; the plate was coarsely retouched at some later time, and a slipped stroke is seen through the table foot, left-to-right, in some, but not in all retouched impressions; the amateur must be guided by the quality of the work. I believe the plate still exists.

*Copy rev.* In the clear space below is *An<sup>o</sup> 1636*.

*Copy rev.* On smaller plate, very coarse.

M. Vosmaer refers to copies by J. H. Suhrland in 1755, and J. L. C. Van den Berch van Heemstede. I know nothing of these.

**195. THE SAMARITAN WOMAN—AT THE RUINS. (*La Samaritaine, dite aux Ruines*.)**

The plate, to the left, is filled by a large ruined building, the entrance to which is up a flight of steps in an arched

corridor ; the well is on the right, at the foot of these steps ; above the well, attached to the wall by strong timbers, is the pulley round which passes the chain for lowering the bucket. Our Saviour sits on the left of the well, and, with His right hand raised, is addressing Himself earnestly to the Samaritan woman who stands on the other side, holding the chain in her right hand, and resting the other upon the edge of the well. To the right the disciples are seen returning from the city of Sychar, which is in the distance. At the top, on the same side, is *Rembrandt f. 1634*.

*Dimensions:* 4,8—4,1 ('123—'106).

The plate is slightly wider at the bottom.

M. Charles Blanc describes three States of this piece, quoting the authority of the late M. Weber of Bonn [Bibl. VIII. vol. i. p. 162]. But as he does not point to any actual variations, intended or accidental, but only to a worn condition of the plate for the distinctive marks of his *2nd State*, I am unable to agree with him. I recognize only two States of this print.

*States: 1st.* Two very delicate lines, meeting at the right and diverging towards the left, are drawn across the top of the print ; a similar line is seen along the bottom, passing through the foliage in the foreground. Very delicate vertical shading appears above the little window at the top ; the lower rim of the bucket, farthest from the woman's hand, is unshaded. In later impressions these fine lines disappear ; first the lower, afterwards the upper ; and the vertical lines above the little window are fewer and shorter ; any variation in the shading above the left foot of Christ is an effect of printing. [Coll: BM. C. P. A.]

I have seen a fine early impression of this State printed in red ink.

*2nd.* The bottom rim of the bucket nearest to the woman's hand is shaded by a fine diagonal line ; some fine horizontal shading is seen at the end of the low wall farthest away from the place where our Saviour is seated—that is, more towards the middle of the print ; there is a slipped stroke across the centre of the foreground from left to right. Still later impressions show marks of retouch. The plate exists, and is occasionally used ; some impressions are found printed on modern paper. [Coll: BM. C. O. P. H.]

*Copy.* Same d. The sky has been filled with very harshly executed clouds. Rembrandt's name is introduced on the ground below the wall.

*Copy.* Same d. Might be taken for a retouch. The shadows are heavy and dark, especially upon the figure of Christ ; the woman has a smirk—it is hardly to be called a smile ; numerous



fine interlines shade the outer rim of the wall close to Christ's knee. I believe this copy is by Bretherton.

*Copy.* Same d. The name, at the top to the right, is feebly and shakily engraved.

*Copy.* Same d. Very poor; the name does not appear.

*Copy rev.* Below the woman is *Rembrandt*, and above is *Carlo Nicolo Cochlin*.

*Copy.* Same d. 1st State, Bibl. IX.

#### 196. THE TRIBUTE MONEY. (*Le Denier de César.*)

Our Lord is seen in the midst of the Pharisees answering their questions as to the lawfulness of paying the tribute to Cæsar. His left hand is placed upon the hand of the Pharisee whom He is addressing; with the right He points upwards as He says, 'Render unto Cæsar the things which are Cæsar's, and to God the things which be God's.' *Date assumed, 1634.*

*Dimensions:* 2,9—4,1 ('074—'105).

[Coll: BM. C. P. A. H.]

Three states have been described; the variations which distinguish the 1st and 2nd consisting of less or more work upon the Jew seated to the right, and in the 3rd of a retouch; but I cannot satisfy myself that there is more than one true State. The plate is still in existence; it was one of those which came into the hands of the widow of Jean the printseller, and was then re-worked; impressions are not unfrequent; some are tinted, and have a large margin.

Impressions of this and of other plates are sometimes found printed in red ink. They have almost invariably a modern look; and if casually met with would be regarded as recent. Among others there is one of *The Tribute Money* at Cambridge; it was in the Library Collection, and therefore must have been printed within fifty years of Rembrandt's death.

*Copy rev.* The Jew who shows the money has an aquiline nose; below the plate to the right is *F. Novelli*. It is his No. 9.

#### 197. THE MARTYRDOM OF SAINT STEPHEN. (*Martyre de Saint Étienne.*)

The Holy Martyr St. Stephen is on his knees in the middle of the piece, he wears a loose fitting dress, one of his feet is bare; rays of light are represented falling from heaven upon his head. Above him stands a Jew who is about to cast a large stone; a second Jew, holding the embroidered robe of

the Saint with his right hand, is about to strike him with another stone which he grasps in his left. Low down to the left, in a space clear for the purpose, is *Rembrandt f.* 1635.

*Dimensions* : 3,8—3,3 (·097—·084).

[Coll : BM. C. O. P. A. H.]

M. Charles Blanc has described a *2nd State* of this print. The plate still exists and has been coarsely reworked ; impressions are not unfrequent, and I am not prepared to admit them. The notice of a *2nd State* first appeared in the Sale Catalogue of Van der Zende, edited by M. Guichardot, Paris, 1855. There is a very early impression of the *1st State* at Cambridge, printed in red ink.

*Copy* rev. ; in a clear space below is *Jan de Ridder na Rembrand.*

198. JESUS CHRIST DRIVING OUT THE MONEY CHANGERS.  
(*Jésus chassant les vendeurs du temple.*)

The scene is laid within the Temple, the arched roof of which is supported by many pillars ; from the ceiling on the left is suspended a chandelier. Our Saviour, from Whose hand proceeds a glory, is in the middle foreground ; He has overturned a table at which sat a money changer, who is securing a bag with money, and while several pieces are sliding off his table he looks up with fear at the hand armed with a scourge which is uplifted to strike him. The picture is one of hurry and confusion ; among other figures is one to the right, that of a man who holds an ox by a rope, and is thrown down and dragged along the ground. Behind all this, in the background, we see the high priest sitting in judgment upon an offender, who is placed before him kneeling. At the lower right is *Rembrandt f.* 1635.

*Dimensions* : 5,4—6,6 (·138—·168).

*States* : *1st.* The upper part of the face of the man who is dragged by the ox is clear, as is also the sole of his foot ; his mouth is of natural size. [Coll : BM. C. P. A. H.]

*2nd.* The upper part of the face of this man is worked upon, the sole of the foot shows some spots of acid ; the mouth is enlarged to much more than its natural size. [Coll : BM. C. P. A. H.]

*Copy* rev. The details of the background are finished and show dark outlines, the chandelier and chain shaded are with regular cross-work, etc. It is by Deuchar.

*Copy* rev. Etched in a hard coarse manner ; in the lower left is *Rembrandt f.* 1633.

This plate, like some others, seems to have fallen into the hands of those who have busied themselves in manufacturing States. An impression is found without the chandelier, while in another the whole of the vault has been burnished out, and a small landscape, that from *The little Resurrection of Lazarus*, printed in; these variations, it is needless to say, were not the work of Rembrandt, but probably owe their origin to a much later time.

Zani was the first to remark that in the Christ in this print we have a reproduction in a reverse direction of the figure of Christ in a similar scene by Albrecht Dürer. (The Little Passion on Wood, Bartsch, No. 22.) Rembrandt, if this etching is his, must have copied from Dürer directly upon the copper. I have given tracings of these figures, *Plat. V. fig. 27*, placing both in the same direction for the purpose of comparison; the superior character of Dürer's work is most apparent.

Connoisseurs have been somewhat divided in their estimate of this print; it is full of faults, the grouping is a little confused, the faces are singularly wanting in expression, at least such expression as is worthy of Rembrandt, and the technic is inferior; on the other hand it has qualities in which he was pre-eminently distinguished above all etchers of his school; the spirited action of the crowd is admirably rendered, all is life and motion in the foreground, while the introduction of the scene in the distance is eminently suggestive of the contemptuous indifference with which the chief Jewish authorities regarded our Lord.

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199. ST. JEROME KNEELING. (*Saint Jérôme à genoux.*)

He is represented kneeling, with his hands joined together, and turning towards the right; the lion stands beyond him in the same direction, occupying the whole breadth of the plate. A closed book lies on a bank to the left, and upon it is placed a jug, above which the background is lightly shaded; the rest of the background is clear. Towards the upper right is very faintly engraved *Rembrandt*, and below the name *f. 1635*, the last figure being scarcely legible.

*Dimensions:* 4,5—3,2 (115—81).

[Coll: BM. C. O. P. A. H.]

An impression at Amsterdam is tinted with Indian ink.

*Copy rev.* The light falling on the head has a natural effect in the original, and the handle of the jug is angular ; the light in the copy looks like a fillet or band around the head, and the jug handle is rounded.

*Copy rev.* The plate is higher, and Rembrandt's name appears twice in the clear background to the left. This copy is, I think, by Basan.

*Copy rev.* On a smaller plate. In the upper left is *Rembrandt. A. De Vos fec. 1677.*

The lion in this print is not quite so bad as in the *St. Jerome sitting etc., No. 190* ; but it compares unsatisfactorily with Rembrandt's later drawings. The print is dated 1635, but for this I should have placed it rather earlier.

#### 200. THE ECCE HOMO. (*Ecce Homo.*)

In this admirable composition Our Lord is represented standing with His eyes raised towards Heaven, manacled and partially unclothed, and wearing the crown of thorns. Below, to the right, Pilate is seen, having apparently just risen from his chair, his left hand extended as if expostulating with a group of angry Jews, who are insisting that he shall crucify his prisoner. One of these Jews grasps a reed ; another, with repulsive face, plucks Pilate's robe to attract his attention ; again another, lower down to the left, stretches out his hand towards the crowd which fills the left of the picture, as if to restrain their fury, that those nearest to Pilate may make themselves heard above the din. The guards are disposed around and behind Christ ; a canopy is seen above, and architectural details almost fill the background, while to the left rises a column, on which is placed the laurel-crowned head of the Roman emperor. Below the subject, in a clear space  $\frac{4}{10}$  inch (·010) deep, is lightly inscribed *Rembrandt f. 1636 cum privele et*, but this does not appear until the 3rd State.

*Dimensions :* 21,7 — 17,6 (·550 — ·447).

Before describing the five States of this print mention must be made of a beautiful design for the composition, 'en grisaille,'<sup>1</sup> described by Smith (Smith's Cat. vii. 37), and now in the possession of Lady Eastlake. It was formerly in the collection of the Burgomaster William Six, at whose sale in 1734 it brought

<sup>1</sup> Smith calls this *en grisaille*. This term is only correctly applied to a picture executed in white and grey.

70 florins, about £7. It has since passed through the collections of Mr. Goll, Mr. Brondgeest, Mr. Emmerson, and Mr. Jeremiah Harman. The composition is in reverse direction to that of the plate; and though recent work by an inferior hand appears, chiefly upon the central group, there is no doubt that this is Rembrandt's original composition for the etching. In this 'grisaille' the canopy is seen to extend half across the picture. Immediately below, and partly concealing the figure of the Saviour, and nearest to Pilate, is the repulsive face of a man in a coarse fur cap; his ear and cheek are concealed by the open hand of a man whose bald head is partly covered with a linen cap, and who is to his right in the 'grisaille,' to his left in the print; between these two rises the reed. If the hand of the first man be looked for, it will be seen below, plucking the robe of Pilate; the upper outline of the arm of the second man, to which the open hand belongs, forms a line extending from the wrist of this open hand to his eyebrow. Above the outline of this arm, filling up the space between the two heads, and crossed by the reed, is a lighter space, which, in the 'grisaille' is evidently intended for a flap or backward continuation of the cap worn by the first figure. A sketch in outline will render this at once apparent. *Plat. VI. fig. 29.*

Turn now to the print for which this grisaille is the design.

*States: 1st.* The figures of Pilate and of the five Jews who are pressing around him are not introduced; that part of the plate remaining perfectly blank; the canopy, as in the grisaille, extends half across the top of the scene, but is not kept in shadow; the small portion of the sky which appears in the upper left is boldly and effectively etched; but the print, so far as is completed, is wanting, especially upon the left, in shade, and is too uniform in tone. [Coll: BM. A.]

There are two impressions of this State in the British Museum; one of them shows the corrections of the master's hand; half the canopy is blotted out, the folds of its curtain behind Pilate's chair are deepened in shadow, and the lights on the left and in the background are lowered; these corrections are executed in bistre with a brush.

*2nd.* The canopy above the chair of Pilate is lessened by one-half, and the shadows suggested in the corrected trial proof, which we call the *1st State*, are introduced, as are the figures which were then omitted; but a curious error appears in the space between the heads of the two men which, speaking of the grisaille, I have endeavoured to describe. It was intended here to represent a continuation of the cap of the first man; instead of this a space is seen lightly shaded with right-to-left diagonals. If now the eye is carried forward to the other side of the *second* head, an arm is seen really belonging to this second figure, but its upper outline apparently continuous with that of the lightly shaded space just described, and itself shaded in a similar

manner ; the result is, that this arm and hand stretching out to the right are actually made to belong to the first described figure in the coarse cap, and the presence of the hand below plucking Pilate's robe is, of course, not accounted for. Plate VI. fig. 29, the upper sketch. [Coll: P. H.]

3rd. The obvious mistake is corrected, and the offending shoulder, closely worked over, disappears. [Coll: BM. C. P.]

4th. The head described above as *the second*, and which is partially covered with a linen cap, and had been only lightly and irregularly shaded, is now worked over as high as the temple with a very regular left-to-right diagonal ; this is intended to express the shadow cast upon his face by the high cap of the Jew to the left. [Coll: BM. A. C.] Plate VI. fig. 29, the lower sketch.

5th. On the left of the clear space below is engraved *Rembrandt pinxit, Malboure excud. Rue St. Jacques*, and on the right is *Au-dessus de St. Benoît à l'Imprimerie de taille douce* (i.e. above the St. Benoît, at the copper-plate printer's). [Coll: BM.]

The plate had long left Rembrandt's possession when this inscription was placed upon it, and impressions taken.

Zani [Bibl. XLII. vii. 301] enumerates nine copies ; three of these are in reverse on smaller plates ; one in the same direction he attributes to Sebastian Savry. I am quite unable to identify all the copies he mentions.

*Copy.* Same d. Of the 2nd State with the offending shoulder ; in the clear space below is *Rembrandt f.* 1636 ; the figures 6 and 6 are reversed. The error of supposing this light space in the grisaille was intended for a shoulder to the first head becomes even more obvious in this copy. It is without name, but I think I am right in ascribing it to Leopold George Hertel.

*Copy.* Same d. 20,5—16,9 ('520—'429). Not deceptive.

*Copy.* Same d. 20,6—17,0 ('522—'431).

*Copy.* Same d. On smaller plate by Savry (Zani).

*Copy* rev. and reduced by George Malbeste.

It has long been a question among competent critics as to what extent this finely designed print is the work of Rembrandt, or how much of it was entrusted to an assistant or pupil. It has never, I believe, been suggested that the *design* was by any but the master ; without the evidence of the grisaille, we are satisfied that the composition is far too grand to have been created by any other than Rembrandt ; it is the very unequal *execution* of the print which has given rise to doubt. Josi is said to have first raised the question. Mr. Carpenter, late Keeper of the Prints in the British Museum, kindly directed my attention many years ago to

those details which he believed were by a different hand; and more than one distinguished artist has so strongly expressed himself upon the inferiority of the technic in some parts of this large print that its doubtfulness has become almost traditional in the British Museum Print Room. The existence of the grisaille and the different States enable us to form our conclusion. The original design was entirely by Rembrandt, its transference to the plate was also by him, and much of the detail is due to his hand, but a pupil or assistant was employed; it was for the guidance of this assistant that the bold and masterly directions seen in the priceless 1st State in the British Museum were executed, and again for this assistant that the manifest error in the 2nd State was corrected; but we cannot doubt that Rembrandt himself continually worked upon the plate; the group formed by Pilate and the four Jews nearest to him, and the figure of the Saviour rising above them, were certainly his, although even here some weaker handling appears; the heads in the foreground and the work which covers the sky in the later States (*not* that which first appears upon it), the filling-in of the background and to the right, are altogether inferior. I have elsewhere [Bibl. XXXI. p. 16] recommended the student to shut out all but the pyramidal group in the centre, and look at it as if executed *en vignette*. Had this, and no other part of the plate been known, the imperfections in the technic would never have been noticed, nor should we have inquired what other hand had touched the plate.

There is nothing whatever in the inferior work which gives any reliable clue to the assistant who was employed. Some of the finer work is not unlike Bol, who, in 1636, was still with Rembrandt. I should pass over without remark the assertion that it was by Lievens if Mr. Seymour Haden, himself an etcher, and therefore entitled to be heard in discussing the technic of a print, had not so unhesitatingly assigned to him the authorship of the plate [Bibl. XXI. p. 41] and referred for evidence to the prints to which Lievens' signature is attached. I have before shown, pp. 106-7, that Lievens was never a pupil or a worker with Rembrandt, and, in fact, was not a resident at Amsterdam until a later time; he could not therefore have been employed upon this plate. Who it was who executed the inferior work can only be a matter of

conjecture; for, as I have before urged with regard to another plate, there is nothing so distinctive in the manner of this work as to afford a clue.

201. THE PRODIGAL SON. (*Le Retour de l'enfant prodigue.*)

The prodigal son is seen upon his knees on the steps of his father's house; his only covering is a ragged cloth tied about his loins; his father is bending over him with an expression of tenderness, and his mother is seen above looking from a casement; to the right a servant is coming out of the house with clothing, and behind him the elder son is seen. In the distance, through an arch to the left, we observe a peasant with cattle, and farther away some buildings upon a hill. Below the left foot of the father, upon the step, is *Rembrandt f. 1636*.

*Dimensions*: 6,2—5,4 (158—138).

[Coll: BM. C. P. A. H.]

*Copy rev.* On the step below the foot of the father is *Rembrandt f. 1636*, the final 6 reversed (in a counterproof the whole signature would have been reversed). I attribute this copy to Solomon Savry.

*Copy rev.* On a smaller plate. Very poor.

I have reason to believe that the plate still exists.

202. THE VIRGIN MOURNING THE DEATH OF JESUS.  
(*La Vierge de douleur.*)

She is a half length turned to the right; upon a stone projection in front of her lie the nails and the crown of thorns over which she appears to be sorrowfully meditating. *Date assumed, 1636.*

*Dimensions*: 4,4—3,5 (113—108).

[Coll: BM. O. P. A.]

Wilson and M. Charles Blanc have described two States, the 1st, in which some harshly engraved work is seen beneath the chin and arms of the Virgin; the 2nd, in which it has been removed with the scraper. In an impression at Paris these lines, filled with burr, produce an unpleasing effect; in the few impressions I have seen this burr gradually disappears, being, as



the printing proceeded, removed partly by the scraper. Possibly impressions exist before this dry point work was introduced, but I have not seen them.

*Copy.* Same d. In the original the shading upon the forehead is markedly irregular, while in the copy the lines might have been ruled, and the downward lines are nearly vertical; the shading generally is of the same character. This copy is by W. J. Smith. In some impressions his initials are seen a little to the right in the upper part of the plate.

M. Charles Blanc suggests that the plate is by Bol; if an impression were met with for the first time in a miscellaneous collection, it would not, I think, be attributed to Rembrandt; the worn prints which occasionally appear are still less like his work.

**203. ABRAHAM CARESSING ISAAC.** (*Abraham caressant Isaac.*)

An old man with a large beard is seated on a cushion placed upon a bank; he is full face, but his body turned to the right; he wears a flat cap hanging over at the sides and a robe trimmed with fur. Between his knees is a little boy laughing and looking to the right, holding an apple in his left hand; the old man's right hand caresses the boy's chin. Low down to the left is *Rembrandt f.* *Date assumed, 1636.*

*Dimensions:* 4,6—3,5 (118—1089).

[Coll: BM. C. A.]

Bartsch placed this among the Old Testament subjects; in this he is followed by M. Charles Blanc; Wilson, agreeing with Gersaint, removed it to the class of Fancy Pieces. The style of composition and the technic somewhat resemble Abraham sending away Hagar, but I cannot think it a piece entirely free from doubt, and but for the expressed opinion of others should have been inclined to attribute it to Bol. In late impressions some scratches in the right background disappear, and a scratch crossing the child's left shoulder and continued to the apple possibly points to the existence of a second State. From the occasional occurrence of harshly reworked impressions the plate is probably in the trade.

The foliage to the left resembles that in the foreground of the print called *Adverse Fortune*, No. 262.

204. ABRAHAM SENDING AWAY HAGAR AND ISHMAEL.  
(*Agar renvoyée par Abraham.*)

Abraham, standing with his right foot on his door-step as if about to return into the house, extends both hands while he dismisses Hagar and Ishmael, who are slowly moving away towards the right; Hagar, covering her face, appears to be weeping; through a window to the left Sarah is seen leaning out with a smile of satisfaction; and, partly concealed by the low hatch of the door, Isaac is watching his brother's departure; a little dog is placed upon the steps with its forefoot raised as if hesitating whether to go or stay; trees and buildings fill the background. At the top to the right is *Rembrandt*, and below it *J.* 1637.

*Dimensions:* 5,0—3,8 ('128—'097).

[Coll: BM. C. O. P. A. H.]

In the earliest impressions, the eyes of Abraham and Sarah, having been finished in dry point, are black and without expression; the latest impressions on the other hand show marks of a retouch; a second State has been described, but I cannot detect any variation except this retouch, which is not due to a printing effect; and the retouch is so delicately introduced and so gradually that it is impossible to fix where the second State should begin.

*Copy rev.* The size of the original. In the upper left is *J. de Ram. exc.* A 2nd State of this copy has the further inscription *Gherardo Dou a. f. RR.* This is very faintly executed and placed above the other (referred to by Zani).

*Copy rev.* Hagar's eye is open, not shut as in the original; on the step behind Abraham's foot in the lower right corner is a monogram formed of the letters *MB*.

*Copy rev.* Inscribed *MBR—1706*.

*Copy rev.* By the same hand, inscribed *MB—R* (all these are, I believe, by Franc Mieris the younger).

*Copy rev.* Inscribed *Novelli, No. 19*.

*Copy rev.* In a clear space below to the right is *Rembrandt inv.* By Richard Cooper.

*Copy rev.* In four States. 1st, Ishmael only is finished; 2nd, Abraham is finished; 3rd, the plate is complete and in the upper right is inscribed *Rembrandt*. On the 4th is *No. 29*. This copy is by Worlidge.

*Copy.* Same d., Bibl. IX.

A study for this print is among the Rembrandt drawings in the British Museum, reversed, and in some respects dif-

facing from the etching. It measures 7.4—9.3 (188—236) and was formerly in the possession of Woodburn.

205. JOSEPH TELLING HIS DREAMS. (*Joseph racontant ses songes.*)

Jacob is seated in an elbow-chair on the left, listening to the recital of Joseph, who appears in the middle of the piece in an attitude expressive of the words he is uttering. 'Behold we were binding sheaves in the field, and lo! my sheaf arose and also stood upright, and behold your sheaves stood round about and made obeisance to my sheaf,' Genesis xxxvii. 7. In the background to the left is a bed on which Rachel the mother of Joseph is lying; Dinah his sister is sitting to the right, with her back to the spectator, having an open book in her hand; Joseph's brethren are grouped behind; one standing wears a turban; another to the right, seated nearest to Joseph, turns his head away with contempt at the idea of making obeisance to his younger brother; on a stove under Jacob's chair is engraved, though not to be easily deciphered, *Rembrandt f.*, and below, 1638.

*Dimensions:* 4.4—3.3 (113—84).

*States:* 1st. The curtain in the background, the upper part of the door, the face and turban of the person who stands behind Joseph, and in general all the heads in the background, are white or lightly shaded; other parts, especially in the foreground, are also lightly shaded. [Coll: BM. C. P. A. H.]

2nd. All these parts are worked over. [Coll: BM. C. P. A. H.]

*Copy.* Same d. 1st State, Bibl. IX.

This scene forms the subject of a spirited study *en grisaille*; in the Coll. of Mr. J. P. Six van Hillegom. The picture is in a reverse direction to the etching, and though not dated is certainly of Rembrandt's earliest time. Joseph is placed in profile, and the grouping is rather differently disposed, but the seated figure of Jacob is accurately reproduced upon the copper. A drawing of this latter figure in red chalk, also in reverse, undoubtedly by the master's hand, was contributed by W. Mitchell, Esq., to the winter exhibition 1877-8 of the Grosvenor Gallery. It bears the monogram RH, and the date 1631. From the character of the technic, it is probable that

this is not the true date of the drawing but of the *grisaille* from which it was taken ; the drapery, the aged hand, the attitude and expression, are much more admirably rendered than in the etching which was directly copied from it upon the prepared plate.

### 206. ADAM AND EVE. (*Adam et Ève.*)

They are represented in Paradise. Eve standing in the centre of the print holds the forbidden fruit and is persuading Adam to eat ; her husband, standing to the left and partly resting upon a bank, seems to refuse to participate in her sin ; to the right is a tree upon which Satan is represented under the figure of a large winged serpent, his head hanging down and holding another apple in his mouth ; in the distance to the right an elephant is seen. There is a clear space below the subject, in which is engraved *Rembrandt f. 1638*.

*Dimensions:* 6,4—4,6 (163—118).

*States:* 1st. The upper outline of the bank against which Adam is resting is lightly engraved and not continuous. [Coll: BM.]

2nd. The upper outline of the bank is strongly defined. [Coll: BM. C. P. A. H.]

All who have described the 2nd *State* of this print have agreed in describing as a variation, the shading upon a small space in the inner part of the thigh of Eve. The distinction is one I have never been able to detect, but I have found impressions (there is one at Paris) in which I remarked a slight tint of ink upon the lower part of the body and upon the thighs, which I believe has misled amateurs.

One of the three impressions of the 2nd *State* at Amsterdam has also been tinted. I have seen two others on which Indian ink has been used. The only true variation is in the outline of the bank, above described, and the only impression I know of the 1st *State* is that in the British Museum. This impression has the additional interest of having been worked upon by Rembrandt ; a tree is introduced in Indian ink, rising from the bank to the left, and meeting the foliage at the top, thus framing the central group and throwing it into relief.

Though the figures of Adam and Eve are ugly and uncouth, the print must not on that account be rejected, or its real excellencies overlooked ; the management of the lights, direct and reflected, upon the limbs bears the unmistakable impress of the master.

*Copy.* *Une copie fort trompeuse* is referred to by Bartsch, who

pictures a variation by which it may be recognised. A much more marked variation is in the upper part of the tree to the right; plate V. fig. 28. The eye of the elephant is black in the copy, white in the original; impressions are generally cut close at the bottom, when they are not there is seen engraved *No. 29 du Catalo.* This copy was probably by Basan.

*Copy.* Same d. Described by Zani [Bibl. XLII. part ii. vol. ii. p. 239], measuring 5 p. 7—4 p. 3 and inscribed *Rembrandt f. 1638.*

*Copy* in rev. Measuring 6 p. 1—4 p. 3, also described by Zani, and attributed by him to Gherard Dou.

I have not been able to find either of these, but I have seen a counterproof of the 2nd State which has possibly been mistaken for a copy.

\* *Copy.* Same d., Bibl. IX.

### 207. THE DEATH OF THE VIRGIN. (*La Mort de la Vierge.*)

The Blessed Virgin appears at the moment of death. St. Joseph and the Holy Apostles who, according to the legend, were miraculously brought from their distant mission, or temporarily restored to life again that they might be present at this solemn scene, are grouped around the bed; St. Joseph, raising her pillow, holds a handkerchief to her face, St. Luke, standing by, presses his fingers upon her wrist as feeling for her pulse; a tall woman, with hands raised and clasped, stands at the foot of the bed; St. John is behind her; to the left a Jewish priest sits at a table reading from a large book, and close by the bed head on the left is the High Priest, his arms hanging down and his hands clasped while he looks with mournful attention upon the dying Virgin; by his side a boy holds a large crozier; in the right background a man, whose features are not unlike those of Rembrandt himself, is represented drawing back a curtain. Angels and cherubim are roughly sketched above. Low down to the left is *Rembrandt* 1639; below the subject is a clear space  $\frac{6}{10}$  (.015) deep, as if for an inscription.

*Dimensions:* 16,1—12,4 (.409—.315).

*States:* 1st. An arm-chair seen in the lower right is only partially shaded; the upper part of its left arm, the back, and the bar which connects the legs, are but slightly worked. Trials of the needle and slipped strokes are seen, chiefly in the right

corner, crossing the line which borders the subject below, and extending into the clear space. [Coll: BM. P. A.]

*2nd.* The upper part of the left arm of the chair is darkened with deep lines in the direction of its length, a horizontal crosses the verticals on the back, ornamental cross-work borders the seat, and the bar which connects the legs is strongly shaded. [Coll: BM.]

The impression in the British Museum is very fine; the shade introduced into the lower right produces an extremely good effect.

*3rd.* Only differs from the *2nd* in this, that the scratches or trials of the needle etc., in the lower margin, are burnished out. [Coll: BM. C. O. P. A.]

We may no doubt regard this as the finished plate, the *1st* and *2nd States* being trial proofs.

*4th.* The worn plate has been retouched, and in many places the lines are deepened. A fine vertical shading is seen upon the bed-post immediately against the right hand of one of the disciples whose hands are resting on the bed. [Coll: BM. C. P. A. H.]

*Copy rev.* By De Non. On a plate of the same size. Near the chair on the left is *Rembrandt* 1639, and in the lower right is *D—n* (1783).

*Copy.* Referred to by Vosmaer. I do not know it.

The water-mark in the paper on which some impressions are printed is a fleur-de-lis rising above a shield.

Although I have retained the title which this print has always borne, and following my predecessors, have described it as representing *The Death of the Blessed Virgin*, I have done so with considerable hesitation; the figure upon the bed is rather that of a man than of a woman, and the presence of the High Priest is also somewhat anomalous, but as I am quite unable to suggest another explanation, I allow the composition to retain its name.

## 208. THE PRESENTATION IN THE VAULTED TEMPLE. (*Présentation au Temple. Pièce en largeur.*)

Simeon to the right is kneeling on one knee with the Holy Infant in his arms, the Blessed Virgin is kneeling before the aged prophet and above her is seen St. Joseph holding a pair of doves; a broad beam of light proceeding from the upper left corner falls upon the Child; several persons behind and at the side are watching the scene. Foremost

among them in the middle of the piece is Anna the prophetess, with a crutched stick in her hand; the Holy Dove appears hovering above her head; this dove is very clumsily drawn; higher up is a sketch for another, as if intended to take its place in a later state. In front to the left are two Jews conversing, and at their feet is a dog. The background represents the inner part of the Temple, where many Jews are assembled. *Date assumed, 1639.*

*Dimensions: 8,4—11,4 ('214—'290).*

*States: 1st.* Simeon's head is uncovered, his robe and that of the Virgin are only partially shaded, St. Joseph is bareheaded, and from a printing effect his beard appears larger than in subsequent impressions. There is an almost clear space in the upper margin above the broad ray of light which falls upon the central group. [Coll: BM. C. O. P. A.]

N.B. St. Joseph's beard 'appears larger.' This difference in its size is used as a '*remarque*' by Wilson, and later still by M. Blanc. It is only an apparent difference, and does not arise from any variation in the work; it is the effect of burr upon the upper part of the bust of St. Joseph which disappears with printing.

*2nd.* Simeon's head is covered with a calotte, his robe and that of the Virgin are richly shaded; the effect in a good impression is far better than that in the *1st State*. [Coll: BM. C. O. P. A. H.]

A very fine impression of this State was shown at the Rembrandt Exhibition in 1877 from the collection of R. Fisher, Esq.

*3rd.* The clear space near the upper margin has been worked over with horizontal and diagonal lines; the edge or outline of the beam of light, the vault, and the pillar behind St. Joseph are strongly defined, and in other places the plate has been retouched. [Coll: BM. C. P. A.]

*4th.* St. Joseph wears a turban, the plate is much worn and the effect is poor.

Though this State is spoken of as a common one, I have never yet met with an impression.

The plate on which this print was executed was one of those softer plates in which the work rapidly broke down and became what is technically termed *rotten*. The variations which mark the *3rd State* are chiefly intended to repair or conceal the defects thus occasioned, and may possibly have been executed by Rembrandt himself. The water-mark of some impressions is a fool's head with a cap and bells.

## 309. THE DECOLLATION OF ST. JOHN THE BAPTIST.

*(La Décollation de Saint Jean Baptiste.)*

The Baptist, his garment of camel's hair about his waist, with closed eyes, and hands joined together, is kneeling to the right of the print, his features and attitude expressive of the resignation with which he awaits the fatal blow; to the left is the executioner bared to the waist wielding a heavy sword, as in the act of striking; behind to the left are guards; to the right Herod and the daughter of Herodias with attendants are seen, and close by the right plate edge is a negro slave holding the dish which is to receive the Baptist's head. Low down to the left is *Rembrandt f.* 1640.

*Dimensions:* 5,1 nearly—4,1 ('129—'105).

*States:* 1st. The plate was so delicately executed or so insufficiently bitten that it printed very faintly, and all impressions, except the very earliest, are worn and, to some extent, indistinct; in this 1st State the pikes or spears carried by the soldiers in the left background cannot always be distinguished, and only in the best impressions are the clothes of the executioner and St. John fully outlined. [Coll: BM. C. O. P. A. H.]

2nd. The spears or pikes of the soldiers are reworked, the garments of the executioner and St. John are outlined, and other parts of the plate show a retouch. [Coll: BM. A.]

*Copy rev.* In the right lower corner is engraved *Rembrandt*, but the date is omitted, two spears in the background are very clearly defined. This copy is by David Deuchar.

I do not remember having seen more than two, or at the most three, really good impressions of this Death of St. John; one of these is in the collection of Mons. E. Dutuit, and appeared at the Rembrandt Exhibition of 1877. A very spirited sketch is found amongst Rembrandt's drawings in the British Museum of the decapitation of three criminals; to the left is a group not unlike this of St. John and the executioner; but more interesting still is the fact that the actual design for the Baptist's figure exists, a design which greatly surpasses the print, both in drawing and in expression; contributed by F. Seymour Haden, Esq., it was placed with the print in the Exhibition of 1877.

N.B. Another 'Decollation' has been described by Bartsch, *No.* 93. It is a coarsely executed print, to some extent injured in the biting, and will appear in its proper place among the works of Lievens.



**210. THE BAPTISM OF THE EUNUCH. (*Le Baptême de l'Eunuque.*)**

The Eunuch has alighted from his chariot, which is seen in the background, and is kneeling about the middle of the print, turned to the right; a Moorish page stands behind holding his mantle, while St. Philip, a venerable man with large beard, is baptising him; to the left is a horseman armed with a spear, watching the ceremony with an expression of contempt; the little rivulet from which the water of baptism is taken is at the right, it forms a low cascade and settles into a pool at their feet; trees and distant buildings on a hill are seen above. Low down in the right corner is *Rembrandt*, and below it *f. 1641*.

*Dimensions:* 7,2—8,4 ('183—'213).

*States:* 1st. The little cascade is only partly shaded, fine impressions show burr in the centre, and to the left. [Coll: BM. P. A.]

2nd. The little cascade is closely shaded, chiefly with downward lines right-to-left. [Coll: BM. C. P. A. H.]

For the variation which distinguishes these States see Plate VI. fig. 30. A copy is referred to by Zani, *Bibl. XLII. ix. 210*. I do not know it.

**211. THE VIRGIN AND THE HOLY CHILD IN THE CLOUDS. (*La Vierge et l'Enfant sur des nuages.*)**

The Blessed Virgin is represented kneeling on her left knee, her hands clasped as she supports the Infant in her arms; her head is raised in an attitude of devotion. Upon the drapery which covers her left knee appears the head of a child, reversed, which had been left upon the copper when Rembrandt began his subject; half way between this head and the bottom of the plate is *Rembrandt f.* and under it 1641. This name and date are almost lost in the shading.

*Dimensions:* 6,6—4,2 ('168—'108).

[Coll: BM. C. P. A. H.]

Two states of this print have been described by M. Charles Blanc, but he does not say that he has seen the 2nd and refers for it only to the catalogue of Van den Zande, Paris, 1855. In De Burgy's Catalogue mention is made of two states, the variation consisting in some differences in the mouth of the Virgin. I have examined many impressions but have not dis-

covered the variations which justify the creation of a 2nd State. By some oversight the catalogues from Bartsch downwards describe the signature as RT (in error for RH) instead of *Rembrandt f.*

*Copy.* Same d. This may be recognised by the accuracy of the cross-work in the shadows ; it is without name, but is by W. J. Smith.

**212. JACOB AND LABAN.** (*Jacob et Laban.*)

On the left is a house with a deep porch projecting over the door, the lower half of which is shut, and a man in a high crowned hat is leaning out. In the foreground are a dog and three figures, a woman and two men, in Eastern dress. To the right of the house rises a tree which reaches to the top of the plate. In the upper right in reverse is *Rembrandt f.* 1641.

*Dimensions :* 5,7—4,5 ('145—'115).

*States :* 1st. The connection between the upper and lower parts of the foliage which rises to the right of the house is expressed by two almost meaningless outlines. [Coll : BM. C. P.]

2nd. Delicate lines representing leaves and branches are sketched along the right side of the outlines connecting the upper and lower foliage. For the variation which marks these states see *Plat. VII. fig. 31.* [Coll : BM. C. O. P. A. H.]

*Copy* in rev. A bird which flies away from the top of the porch is finished with head and beak ; it is a mere sketch in the original. The long line of the 6 in the date is curved over the 4.

The plate still exists, and has recently been printed from ; it has been used by P. G. Hamerton, *Bibl. XXIII.*

Bartsch and Wilson have classed this among their *Fancy Pieces.* I have followed M. Charles Blanc in placing it with the Scripture subjects, accepting for it his title of *Jacob and Laban*, and referring it to Genesis xxxi. 36 etc.

**213. THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY.** (*L'Ange disparait devant la famille de Tobie.*)

The Angel Raphael is represented ascending from Tobit and his family, after having revealed himself upon their offering him half their substance as an acknowledgment for the services he had rendered to Tobias in his expedition, and the

restoration of sight to his father. Rembrandt has chosen the moment in which the Angel, of whom only the lower limbs are seen, is ascending to heaven, rays of light issuing from him; to the right is a large open trunk, and on the same side is a servant who holds the bridle of the ass which had carried it in the expedition to the country of the Medes which the Angel and Tobias had just performed; in the middle of the piece Tobias is prostrating himself; by his side is the dog by which he is always distinguished; his wife Sara is behind him upon her knees; his mother Anna is standing in the background, her features expressing astonishment, and her hands raised and extended; Tobit, with hands joined, kneels to the left; a servant is looking from the window, two others are at the door, one of them carrying a tray and a jug. On the ground, rather to the left, is *Rembrandt f. 1641*.

*Dimensions:* 4,1—6,1 ('105—'155).

*States:* 1st. As described. An early impression printed in red ink appears in the Cambridge collection. [Coll: BM. C. O. P. A. H.]

2nd. Some vertical shading appears in the background behind and above the ass. On the shoulder of Tobit is some delicate work right-to-left in dry point; a shading of short right-to-left strokes is seen along the lower side of an irregularity in the left foreground. This state is comparatively rare. [Coll: BM. P.]

Wilson, on the authority of De Claussin, describes a 1st *State* of this print, in which the head dress of Sara is clear without any shading, adding that the only impression known was that seen by De Claussin in the collection of Mons. Robert at Paris [Bibl. VI. pp. 11, 12]. I know two impressions which answer to Wilson's description; one of them is in the British Museum and has been catalogued as a 1st *State*; the fine lines upon the cap of Sara and on the sleeve of Tobias, and still more the shading inside this sleeve below the wrist, are apparently wanting. In the same collection is a brilliant impression in which all this work appears; this has been entered as the 2nd *State*; while an impression with the vertical shading etc., has been called the 3rd. The fine work, however, was on the plate when the so-called 1st *State* was printed, and by careful examination its traces can be detected. I have examined thirty-three impressions, and in no one of them is the delicate work absolutely wanting, though often very weakly printed, while in the few impressions of the true 2nd *State* it appears clear and distinct, as if the plate had been 'packed' in the press.

**214. ST. JEROME: IN REMBRANDT'S DARK MANNER.***(Saint Jérôme en méditation.)*

He is represented sitting in a darkened room ; to the right is a table on which lies a large open book, and near to it are a crucifix and a skull ; while below, not easily discovered, is the figure of a lion. He supports his head with his left hand, his elbow resting upon the table ; the only light admitted into the piece is from a window high up at the right side of the plate ; to the left is a broad winding staircase leading to a room above. In a narrow clear space below the subject is *Rembrandt f. 1642.*

*Dimensions :* 6,0—6,8 (nearly 6,9 at the bottom) ('153—'174).

*States :* 1st. The line of the curtain hanging to the right of the window forms a gentle curve towards the left. [Coll : BM. C. P. A. H.]

2nd. This line of the curtain is burnished out, and the line curves inwards towards the right. [Coll : BM. C. P. A. H.]

For the variation which distinguishes these states see Plate VII. fig. 32.

M. Charles Blanc describes a 3rd *State*, with variations caused by rework. I have seen such impressions, but the retouch is so coarse, and so certainly effected since the plate left Rembrandt's hand, that it is hardly necessary to do more than refer to them ; impressions from the worn plate have very little merit, with this retouch they have none.

Impressions of the 1st and 2nd *States* of the utmost beauty were shown at the Rembrandt Exhibition of 1877 from the collection of J. Webster, Esq.

A similar subject, although differently arranged, appears twice among Rembrandt's paintings ; the Saint with the accessories of spiral staircase, and the window with its oval pane, are reproduced ; both these were formerly in the De Venci Collection ; they have been engraved, the one by Ludovicus Surugue in 1754, the other by Longhi.

**215. THE RESURRECTION OF LAZARUS: A SMALL PRINT.***(La petite Résurrection de Lazare.)*

The scene is laid at the foot of a rocky height through an opening in which a distant town is seen ; the attitude of Jesus Christ, who stands on the left, is full of grace and

dignity; below Him, to the right, Lazarus is depicted rising from the tomb; the spectators are grouped to the left; one of the sisters of Lazarus is in the lower part of the print on this side; below her is *Rembrandt*, and lower down *f. 1642*, the last figure reversed.

*Dimensions: 5,9—4,5 ('150—'115).*

[Coll: BM. C. O. P. A. H.]

In the earliest impressions fine work in dry point is seen behind the shoulder of Lazarus, to the right, and also on the stone above the hand and touching the breast of the woman; this dry point should show traces of burr; in worn impressions it nearly, if not quite, disappears. A second State has been described, but I have not been able to verify it. It is possible that a State exists before the dry point work above described, but I have not yet found it.

#### 216. THE DESCENT FROM THE CROSS: A SKETCH.

(*Descente de Croix.*)

In the middle of the piece is seen the Body of our Lord, which the disciples are letting down from the Cross by a sheet which is passed beneath the arms; one arm is already freed and hangs down; a disciple upon a step ladder on the left is withdrawing the nail with which the right hand of the Saviour is fastened; on the lower left is seen the Virgin, she has fainted and is supported by one of the Maries, while another with dishevelled hair stands weeping near the Cross. St. John grasps the sheet into which the Body is being lowered; near the right corner is the crown of thorns, and lower down on the same side is *Rembrandt f. 1642*.

*Dimensions: 5,9—4,6 ('150—'118).*

[BM. C. P. A. H.]

The earliest impressions have burr on the group to the left, on the crown of thorns, on the drapery at the foot of the Cross, and on a skull and bones near the central foreground. M. Charles Blanc quotes the opinion of an amateur, that this sketch is imitated from a woodcut by a German master of the time of Albrecht Dürer.

217. JESUS CHRIST'S BODY CARRIED TO THE TOMB.  
(*Jésus-Christ porté au tombeau.*)

On the right of the print the Body of the Saviour is carried by four of the disciples upon a hand bier towards a rocky sepulchre, which is seen upon the left ; among the mourners is the weeping Virgin ; the sepulchre is at the foot of a high rock or hill, upon a distant slope of which, to the right, are some spectators of the scene ; the piece is little more than a sketch. Low down, a little to the right, is *Rembrandt* ; the *d* omitted. *Date assumed*, 1645.

*Dimensions* : 5,2—4,2 ('133—'108).

[Coll : BM. C. O. P. A. H.]

A second State of this print has been described, but I have not been able to verify it ; early impressions show a little burr below the bier, on the face of one of the bearers, and in the left foreground.

*Copy* rev. ; by *Novelli*. His name appears twice in the lower part of the plate, and his monogram, FN., intertwined, in a little circle in the lower left.

*Copy* on reduced scale ; by Burnet.

Vosmaer remarks that the foreshortened Body bears some resemblance to the corpse in *The Lesson in Anatomy*. This is, I think, merely a coincidence

218. A REPOSE : IN OUTLINE. (*Repos en Égypte, au trait.*)

The Holy Family are seated on a bank beneath an overhanging rock ; St. Joseph, in an easy attitude, with his left leg crossing his right knee, holds an apple in his left hand, and in his right a knife, and is looking earnestly upon the Child as the Virgin, in whose lap He rests, gently raises the linen which covers Him ; a saddle lies to the right ; to the left are the stump of a tree and two birds. In the lower left is *Rembrandt* f. 1645.

*Dimensions* : 5,1—4,5 ('130—'115).

[Coll : BM. C. P. A. H.]

*Copy*. Same d. Bibl. IX.

Though always faintly printed, the plate having been

insufficiently bitten, it is a charming composition, and full of expression.

219. ST. PETER. (*Saint Pierre*.)

He is seen in front, kneeling, wearing a loose dress, and holding a key in each hand; his right is supported by a staff, his left rests on a rock beside him. Low down to the right is *Rembrandt f.* 1645.

*Dimensions:* 5,2—4,6 ('133—'118).

[Coll: BM. C. P. A. H.]

The biting of this plate, having failed, impressions are always extremely faint. In the best the plate-edges are rolled.

220. ABRAHAM WITH HIS SON ISAAC. (*Abraham parlant à Isaac*.)

Abraham is represented explaining to Isaac the command which he had received from Heaven; his right hand is on his breast, with his left he points upwards; Isaac, standing before him to the right, in an attitude of attention, sustains with both hands a fagot which he has just taken from his shoulder, and placed with one end upon the ground; behind Abraham, to the left, is a vessel containing lighted embers. A somewhat carelessly drawn arch forms an upper border to the subject; in later impressions the upper part of this arch to the left is worn away. In the lower corner on this side is *Rembrant* (the *d* omitted), and below it 1645.

*Dimensions:* 6,2—5,1 ('157—'130).

[Coll: BM. C. P. A. H.]

*Copy rev.* The faces are weak, and the name and date are wanting. Zani [Bibl. XLII. vol. iii.] attributes this copy to Gherard Dou; early impressions are well printed, and full of burr.

*Copy rev.* Coarse and ineffective; Novelli.

*Copy rev.* Beneath Abraham's foot is *Rembrandt*, and in a clear space below *C. Campion*, 1764. Zani has referred to both of these copies; they have no merit.

221. A REPOSE IN A WOOD ; A NIGHT EFFECT. (*Repos en Égypte ; effet de nuit.*)

The Virgin is seated on the ground in front, partly turned towards the left ; the Holy Infant is in her lap ; St. Joseph, on higher ground, is immediately behind her, resting his right elbow upon a bank, and his left hand upon his knee. By his head to the left hangs a lantern. *Date assumed, 1647.*

*Dimensions :* 3,6—2,3 ('091—'058).

*States :* 1st. St. Joseph's cap and breast are shaded with fine diagonal lines from right to left. [Coll : BM. P.]

2nd. A cross stroke from left to right crosses St. Joseph's cap, and a second curved diagonal from right to left is seen upon his breast. [Coll: C. P. A.]

3rd. The head and neck of an ass appear in the shading upon the right. [Coll: BM. C. P. A. H.]

*Copy* in rev. ; *Novelli, No. 16 of the 3rd State.* St. Joseph's breast is not shaded.

222. THE CRUCIFIXION ; AN OVAL PLATE. (*Jésus en croix entre deux larrons.*)

Our Lord on the central Cross is placed nearly in profile ; the thief to the right is seen in front, and the one to the left from behind ; against the left-hand cross, which is darkly shaded, rests the reed, at the end of which is a sponge. There are many soldiers and spectators ; two women are seated on the ground to the right, and behind them appears the forepart of a horse. *Date assumed, 1648.*

*Dimensions :* 5,3—3,9 ('135—'099).

*States :* 1st. The end of the dark cross to the left, which nearly touches the plate-edge, is square, and towards this end is shaded only by a few vertical and horizontal lines. [Coll : BM. C. O. P. A. H.]

2nd. The end of this arm of the cross is rounded, and fine interlines are seen between the four or five horizontals which had shaded it ; retouching in dry point marks the line of the horse's shoulder, the outline of his near foreleg and the pommel of the saddle ; other work in dry point is seen. [Coll: BM. C. H.]

This plate, said to be made of brass, is still in existence. I have found retouched impressions on paper which has a



suspiciously modern appearance; and as in these the dry point and fine interlines which distinguish the 2nd State are not clearly seen, the amateur should be on his guard.

**223. ST. JEROME WRITING, SEATED NEAR A LARGE TREE.** (*Saint Jérôme écrivant.*)

A large old tree appears filling the middle of the print; it divides into two as it rises near the top of the plate, and throws out a branch towards the right. St. Jerome is seated to the right beyond the tree, his hat lying on a bank at his right side; he wears spectacles, and is writing in a book placed on a board, on which, to the right, is seen a skull; on the left side of the tree appears the head of a lion. Upon what looks like the top of a plank fence, below the trunk of the tree, is *Rembrandt f. 1648.*

*Dimensions:* 7,1—5,2 (181—133).

*States:* 1st. The name and date, and the plank on which they are inscribed, are not yet introduced. [Coll: BM. P. A.]

2nd. The plank with name and date are added, the lion's face and the plants at the foot of the tree are lightly worked over. [Coll: BM. C. O. P. A. H.]

*Copy.* Same d. Bibl. IX.

The dry point work showing burr in this piece is probably of later date than the rest, which bears a resemblance to Rembrandt's work in 1642; see for instance the piece called *Jacob and Laban*, No. 212; I am not aware of any impression in pure etching, but a proof in this State may possibly exist in which only the tree trunk would appear, and before the introduction of the figure of St. Jerome etc.

**224. JESUS CHRIST HEALING THE SICK, COMMONLY KNOWN AS 'THE HUNDRED GUILDER PLATE.'** (*Jésus-Christ guérissant les Malades, autrement 'La Pièce de Cent florins.'*)

Jesus Christ is seen in front, nearly in the centre of the piece, His head surrounded by a nimbus which extends for some distance above and on either side; His left elbow rests on some stonework, and the hand is held up, while He

stretches His right hand towards the people who surround Him. In front is a sick woman lying upon a mattress on the ground; above her an old woman raises her wasted arms in an attitude of supplication; another woman, on the left, approaches, carrying a child; a woman on the right leads forward an afflicted old man, and implores assistance. Many spectators are grouped to the left, some of them apparently disputing as to the source of the miracles they witness; conspicuous in the foreground is a figure in a turban and long robe, with his hands, in which he holds a staff, crossed behind him; near the right border of the plate is an Ethiopian with a camel, and in the corner is an ass with its head hanging down; in the left foreground is a dog. The light comes from the left, the right of the print is deeply shaded. The plate is irregular, being a little larger at the left and along the top. *Date assumed, 1649.*

*Dimensions : 11,0—15,2 (279—385).*

*Three States* have been described. M. Charles Blanc has added a *4th* before the plate was reworked by Captain Baillie; his *3rd State* exhibits some spots of oxide upon the hand of the man to the left, who is leaning against the wall, and upon that of the Pharisee who is listening to him. I have most carefully studied the many impressions which have come before me, and can only recognise two true *States* before the plate came into the hands of Baillie.

*States : 1st.* As described above. [Coll : BM. P. A.]

*2nd.* Part of the burr on the left has been removed by the scraper. The shading of the neck and ears of the ass is crossed by left-to-right diagonals. [Coll : BM. C. P. A. H.]

Four superb impressions of 'The Hundred Guilder' were contributed to the Rembrandt Exhibition of 1877. Two of these, in the *1st State*, were from the collections of Mr. Holford and M. Eugène Dutuit; two, in the *2nd State*, of singular excellence and beauty, printed on white paper, and retaining an unusual amount of burr, were from the portfolios of the Rev. Dr. Griffiths and Mr. Richard Fisher.

So much interest attaches to the *1st State* of this print that a few notes on the several impressions will be acceptable.

Only nine impressions are known; one of these is what is termed 'a maculature,' i.e. an impression taken upon a sheet of ordinary paper passed over the plate during the process of printing to remove the ink: it is in the Collection at Amsterdam. The eight, all upon India paper, are of the greatest possible beauty and in the finest condition.

*Two* are in the British Museum, acquired by bequest from the

Hans Sloane and the Cracherode Collections : with them appears a counterproof on India paper, also from the Cracherode Collection.

A *third* is at Paris ; it is framed and so cannot be properly examined. It is a very beautiful impression with large margin ; it came from the Collection of M. le Chevalier de Beringhen.

A *fourth* is at Amsterdam ; on the back is an inscription in old ink, now concealed by the mounting, which reads, *Vereering van myn speciaele vriend Rembrandt legens de Pest van M. Antony*, i.e. *gift of my respected friend Rembrandt for 'The Pest' of Marc Antonio* ; while a further inscription in a somewhat more recent hand tells us that this was written by Rembrandt's friend, the well-known Petersen Somer.<sup>1</sup>

The *fifth* of these impressions is at Vienna, preserved in the Royal Library (K. K. Hofbibliothek). Upon the back of this is written in red crayon, in a hand of Rembrandt's own time, *de 6 print op de plaat*, and below *f. 48 gulden*, that is to say, *the sixth impression from the plate, 48 guilders*.

The remaining impressions are a *sixth*, in the Collection of his Grace the Duke of Buccleugh. It was formerly in the possession of Messrs. Helle and Glomy ; it passed from them to Mr. Major in 1750, and afterwards through the hands of Sir Samson Gideon to Mr. Pond. It bears on the back the following inscription in the handwriting of John Barnard : ' This Print, which belonged to Mr. Pond Painter was sold in the collection of his Prints for 26*l.* 15*s.* 6*d.* to Mr. Hudson Painter the 25th April 1766, and was then esteemed to be the finest in England J. B.' It also has the monograms of Lord Aylesford and of Edward Astley. This is the impression which Wilson described as in the possession of Lord Aylesford.

The *seventh* is in the Collection of R. S. Holford, Esq. It came from the Hibbert and Esdaile Collections, in which latter it was seen by Wilson. It is a superb impression, but I have not been able to trace its earlier history.

The *eighth* is that in the possession of M. Eugène Dutuit ; it belonged to Jan Petersen Somer (Zomer, or Zoomer), whose collection of Rembrandt's etchings, numbering 428 pieces, passed at his death into the hands of Signor Zanetti of Venice ; his descendants transferred the whole, this print included, to the Baron Denon.<sup>2</sup>

<sup>1</sup> If the inscription is that of Zoomer, this exchange must have taken place some years afterwards, or the biographers are in error in fixing 1641 as the date of Zoomer's birth.

<sup>2</sup> The sale of the Denon Cabinet was advertised for February 12, 1827, and following days. Dibdin in his *Biographical Tour* relates that he had seen in this collection two impressions of *The Coach Landscape* and two of the *Larger Coppenol with the white background* ; but only one of the latter appears in the sale catalogue. The Baron Denon died April 27, 1825. He executed about thirty engravings and etchings, among them a copy of *The Good Samaritan*, No. 185, which I have not been able to find. (See *Notice sur Denon, Encyclop. 1825 xxvii.* In the *Gazette de Beaux Arts*, 1859, p. 239, the sale is incorrectly stated to have

The next owner of this print was Samuel Woodburn, who resold it to the Baron Verstolk de Soelen ; at his sale in 1847 it was secured by Sir Charles Price, and was exhibited at Manchester in 1857. Mr. Palmer next held it, his purchase costing him 1,180*l.*; and a year later it entered the extensive and choice collection of M. Eugène Dutuit.

As regards the relative excellence of the finest examples of the 1st and 2nd *States* critics are not agreed. The occurrence of the burr in the wedge-shaped light which falls upon the left side of the print is thought by some to interfere with and unduly break up this light, and its partial removal, it is argued, is an improvement ; others, again, contend that the exquisite transparency of the shadows in the earliest impressions, and the wonderful beauty of the nimbus around the Saviour's head, are seen to less advantage in the later ones, and the removal, even to a partial extent, of the burr lessens the relief in which the figures to the left were first placed. It is certain that the finest impressions of the 2nd *State*, such as those belonging to Dr. Griffiths, Warden of Wadham, and Mr. Fisher, to which I have referred, are in no way inferior to the earlier *State*, either in the darker shadows or in the coruscating light of the nimbus, while they retain sufficient burr to give clear definition to the figures on the left. Later impressions rapidly deteriorate until we arrive at what has been called the 3rd *State*. I have made notes upon twenty-five with the diagonal lines on the neck of the ass, and I believe, if they could all be brought together, a regular gradation might be observed from the superb prints above named to one which is now in the British Museum, and formerly belonged to Sir Thomas Lawrence, in which the background is entirely wanting in transparency and its form obscured, and to one in private hands, still more worn down, and which shows marks of injury to the plate (possibly the 4th *State* of M. Charles Blanc), and which presents but the shadow of the beauty which distinguishes the earliest.

The plate afterwards came into the hands of Captain Baillie,<sup>1</sup> by whom it was entirely reworked. Although not to be compared with the original, for which no connoisseur would ever mistake it, it has some merit, and has not unfrequently been passed off as Rembrandt's 2nd *State* upon those who are not

taken place in 1826.) There were two persons of this name, the Abbé Jean Claude Bichard de St. Non, born in Paris 1730 ; died in 1792, he was an amateur engraver and author. See Nagler. Bibl. XXXII. The other, above referred to, was the Baron Dominic Vincent Denon, born 1747 ; he attended Napoleon I. into Egypt ; on his return he was appointed chief of the Imperial Museum ; he died in 1825.

<sup>1</sup> William Baillie, born at Carlow, 1783, at one time a captain in the 17th Light Dragoons, an amateur engraver and etcher, died Dec. 1810. A collection of 113 engravings by him after pictures etc., in the Earl of Bute's and other galleries, was issued by J. and J. Boydell. See their Catalogue, 1803.

acquainted with the master's own work. Among other variations, a very apparent one may be noticed. In the original, about an inch above the Jew with a high cap, who stands on our Saviour's right hand, are three dark shadings, the upper one not clearly defined, which mark the fading away of the rays which proceed from His head. In the retouched plate there are *four* well-defined and pointed shadows tapering towards the left; another variation is that in the original these rays, covering a space from His right arm upwards to about the level of the head of the man in a high cap, are in a hardly separable mass, while in Baillie's retouched plate they are divided into four distinct bands or groups.

This reworked plate was afterwards divided into four pieces, from which impressions were taken; a complete set is somewhat rare. They are—

I. The part in which are the figures of the Saviour and of some of the sick who surround Him; it measures 10,9—7,6 (·276—·192), and is found in two States: *1st*, a square; *2nd*, the top is arched, the dog is effaced, as is also the foot of the sick person lying across a handbarrow.

II. The part containing the sick man upon a wheelbarrow on the right side of the print, his foot cut away by the plate lines, 7,5—4,8 (·192—·122).

III. The Jew from the left corner in turban and cloak, 5,6—3,0 (·142—·077).

IV. The seven figures above this Jew, spectators of Christ's miracles, 2,1—2,9 (·054—·075).

*Copy.* Same d. By Worlidge 10,8—15,4 (·274—·391). The lines that divide the stonework in the vaulted arch to the right are perfectly horizontal, in the original they slope gently to the right; the nimbus around our Saviour's head is wanting in transparency and resembles the spokes of a wheel. This copy is found in two States: *1st*, the whole of the left, and much of the foreground, is incomplete; in the *2nd*, the plate is finished, and has the initials *TW* in the lower right corner, and below them the date 1758.

Though I have for sufficient reasons purposely avoided all description of modern copies, I cannot avoid referring to that which has been executed by Leopold Flameng. It is certainly the finest reproduction of Rembrandt's later work that has ever yet been executed; and if it fails to equal the original, it is because that original is unapproachable. Flameng's work appears in two States: the *1st* is a trial proof; the impression before me is taken on India paper, and contains only the work on the right, the figure of the Saviour being incomplete. The *2nd State* is the finished print.

M. Charles Blanc [Bibl. IX. 49] has given us a facsimile of a sketch by Rembrandt for the sick woman placed on a

mattress at Christ's feet: this sketch is in the Collection of M. P. Descamps.

Before leaving this print something should be said as to the title by which it is commonly known, 'The Hundred Guilder Print' (*La Pièce de Cent florins*). Bartsch [Bibl.V. 74] has a long note upon it; he tells us that a dealer in Italian prints offered some engravings by Marc Antonio to Rembrandt, fixing the price of the whole at 100 florins, but that Rembrandt, instead of purchasing them, proposed an exchange, which was accepted, and the dealer departed, contented with his bargain. If the inscription, above quoted, upon the Amsterdam print is authentic, it would seem that the transaction took place late in Rembrandt's life, and the 'Italian' dealer was in reality the collector Zoomer, who only gave one of these Marc Antonio prints, *The Pest*, in exchange, showing that Rembrandt's *Healing the Sick* did not represent the value Zoomer placed upon the whole of those he had offered for 100 guilders. We find, too, that the impression at Vienna was bought for 48 *guilders*, something under 4*l.* of our money; even that would be a high price in those days for a recent work. About the middle of the last century Van der Gutch, whom Dibdin describes as 'a sort of fashionable print dealer in his day,' sold to a son of the well-known Dr. Richardson a 'Hundred Guilders' for 5*l.* 15*s.* 6*d.*; it is on record that the Buccleugh 1*st* State sold in 1769 for a little under 27*l.* It is reasonable, therefore, to suppose that the legend of Rembrandt obtaining a hundred guilders for his print is *non proven*.<sup>1</sup> The question is an important one, since it enables us to form an idea of the very low prices which Rembrandt must have realised by the sale of his minor works in this class, and negatives the assertion of his having, in his earlier days, largely increased his income by the sale of his engravings. Bartsch adds a curious extract from the priced catalogue of

<sup>1</sup> In Albrecht Dürer's Diary of his journey to the Netherlands in 1520-1, he says, 'I have sold a wood Passion (ein Holz-Passion) for 12 stivers, and an Adam and Eve for 4 stivers.' A stiver was the 20th part of a Dutch gulden, which would represent in modern money about eight and fourpence. The price for the Adam and Eve was therefore about one and eightpence. At the sale of the collection of Julian Marshall, Esq., A.D. 1864, a fine Adam and Eve realised 41*l.* 10*s.* It would now command a considerably higher price. In the same Diary Dürer relates that he gives 1 stiver for his washing, and 2, 3, and on one occasion, 6 stivers for *Trinkgeld*.

M. Tonneman, whose sale took place in 1754 at Amsterdam: from this we learn that the *Hundred Guilder* was not then esteemed the most valuable of Rembrandt's etchings. The *Portrait of the Burgomaster Six* realised 316 florins, that of *Tholinx* 251, of *The Goldweigher* 137, while the *Jesus Christ healing the Sick* brought only 151. I have verified this extract by a reference to Tonneman's Catalogue.

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225. JESUS CHRIST IN THE MIDST OF HIS DISCIPLES.  
(*Jésus apparaissant à ses disciples.*)

Our Lord, standing a little to the right in profile, His head surrounded with a nimbus, is addressing St. Thomas, who, to the left, is kneeling before Him. Two other disciples, to the right, are also on their knees; one at the left is seated in an arm-chair; the others are grouped around. At the lower middle is *Rembrandt*, 1650. The piece is only sketched.

*Dimensions:* 6,4—8,3 ('163—'211).

[Coll: BM. C. O. P. A. H.]

Early impressions have burr chiefly upon the right.

This print, says Wilson, was called by Gersaint *Christ healing the Sick*, and is so classed (No. 76) in his Catalogue. Yver, in his Supplement, considers this and No. 68 of Gersaint to be the same. Daulby has continued the error in his Catalogue by not having considered the subject of it, though he remarks upon Gersaint's imperfect description. Curiously enough the greater number of the impressions I know have slipped, at the left side, in the printing.

It has been suggested that the largely extended nimbus from the head of Christ filling so large a portion of the plate has reference to the beatified state of our Lord after His Resurrection. The nimbus in *The Hundred Guilder* is of unusual size; it too may have a meaning, and imply that the Saviour, as a worker of miracles, was then appearing in His Divine character.

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226. TOBIT BLIND, WITH THE DOG. (*Tobie aveugle.*)

An old man supporting himself with a stick is walking towards the left, and feeling with his right hand to find the

door ; at his foot is a little dog. In the background to the right is a large open fireplace with fish hung to dry ; there is a chair and a spinning wheel which he has thrown down in his haste to meet his son ; on the floor in front is *Rembrandt f. 1651*.

*Dimensions*: 6.4—5.1 ('163—'130).

*States*: 1st. The left eye of the old man is unfinished and appears nearly white. The cap, the face, and beard are crossed with very faint diagonal lines, so lightly executed that they are not seen in later impressions ; the background is soiled. [Coll: BM.]

2nd. The eye is reworked and darkened ; the faint lines shading the cap etc., have disappeared. [Coll: BM. C. O. P. A. H.]

I do not insist upon these States. It is somewhat doubtful whether the faint lines described in the 1st State were incised into the copper or are a printing effect ; practical etchers whom I have consulted are not agreed. In the best impressions burr is seen in the folds of Tobit's dress and upon the sides and top of the fire-place.

*Copy rev.* Deep right-to-left diagonals shade the inside of Tobit's hand ; below is *Rembrandt fec.*, and to the right *Sardi inc. 1971* (sic).

## 227. THE FLIGHT INTO EGYPT ; A NIGHT EFFECT.

(*Fuite en Égypte ; effet de nuit.*)

The Virgin, having the Infant closely covered up in her lap, is seated on the ass which St. Joseph, who walks on the far side, is leading by the bridle ; he carries a lantern in his right hand, which casts the only light introduced into the piece ; they are crossing to the left. At the lower right is *Rembrandt f. 1651* ; the 6 is reversed.

*Dimensions*: 5.0—4.3 ('128—'110).

*States*: 1st. Left-to-right diagonals shade the back and skirt (to the right) of St. Joseph, the shoulder (to left) of the Virgin, and the head, neck and near foreleg of the ass ; the lights on the foreground are partly shaded with lines radiating from the lantern ; the hind legs of the ass are parallel ; the upper part of the sky, in the right, is shaded partly with horizontals, above which are diagonals left-to-right, only a few scattered right-to-left strokes appearing. [Coll: BM. P. A.]

One of the three impressions of this State in the British Museum is darkly printed and has been taken for an intermediate State ; the plate was purposely left uncleaned before



printing; the impression itself has also been worked upon, traces of white will be seen intended to heighten the lights in the foreground and on the saddle bow of the ass.

The Paris impression of this State varies from that in the British Museum, but the difference is so trifling I have not made it into a *2nd State*. In the Museum impression the under lip of Joseph is curiously projecting; in that at Paris, which is singularly well printed, a short strong line is seen cutting away the projecting lip: this appears as clearly in the counterproof.

*2nd.* The parts which were unshaded are now covered with very delicate close work, cross diagonals are seen on St. Joseph's back and skirt, on the Virgin's shoulder, and on the head, neck and near foreleg of the ass; a deep shadow, of delicate cross-work, cast by one of the bars of the lantern, is seen on the front of St. Joseph's skirt; fine right-to-left lines shade the nose of the ass; the lights in the foreground are subdued, being entirely worked over with fine lines; the off hind leg of the ass is brought forward; there are impressions, as at Paris and Amsterdam, where from printing effect the off hind leg is not seen at all. [Coll: BM. C. O. P. A. H.]

*3rd.* Close right-to-left diagonals cover the upper part of the sky. [Coll: BM.] In Plate VII. fig. 33 is the earlier shading, by which it may be compared.

There is an impression of this State in which a crescent moon has been introduced in the upper right. The surface of the paper has been removed, leaving a white space in a crescent form.

*4th.* The nose of the ass is crossed by fine, left-to-right diagonals; irregular but nearly horizontal work is carried across the upper part of the sky; further work lowers the light on the figures and on the foreground. [Coll: BM. C. O. P. A. H.]

In an interleaved Bartsch I have found a note upon the introduction of the crescent moon into impressions of this print. The writer describes how a piece of paper of this form was placed upon the plate before printing, and that two such impressions are in the Imperial Library at Vienna; and then refers to the substitution of a part of the landscape from the *Little Resurrection of Lazarus*, No. 215. This is followed by a note in ink in the handwriting of Wilson. 'There was a similar *supercherie* in the Collection of Ploos Van Amstel. He had marked it (incorrectly) as unique. The right corner was supplied by a counterproof of the right corner of 72 (Bartsch). The effect was very bad. It was bought by Mr. Tiffen at Amsterdam in 1824 and brought to England.' This impression with the substituted landscape is now in the British Museum.

*Copy rev. of 1st State.* It is by *F. Novelli*, No. 14 of his series.

228. THE TRIUMPH OF MORDECAI. (*Le Triomphe de Mardochée.*)

Mordecai is conducted in triumph by Haman; he is riding on the king's horse, clothed in the Royal apparel and holds a sceptre in his right hand; the procession is represented leaving the king's gate; to the right King Ahashuerus and his Queen Esther are seen looking on from the Palace, while Haman, placed in front, with a countenance full of perplexity and dissatisfaction, extends his arms and seems to proclaim, 'Thus shall it be done to the man whom the king delighteth to honour.' This print is in parts highly finished, in others is little more than a sketch. *Date assumed, 1651.*

*Dimensions: 6,8—8,4 (174—213).*

The plate is a little higher on the right. [Coll: BM. C. O. P. A. H.]

M. Charles Blanc describes a *and State*, '*le contour de la barbe de Mardochée est cerné par de petits traits fins et courts, régulièrement penchés de gauche à droite.*' I have not seen this State, but the latest impressions of the plate show such signs of wear that the retouch is probably a recent one: it is said that the plate still exists.

*Copy.* Same d. reduced 4,7—5,8 (120—148). Below in the centre is *fo*<sup>o</sup> 34, but no name of the copyist. It appears as a book plate on page 32 of '*the Fourth Impression*' of a folio entitled 'Some yeares travels into Africa and Asia the Great, etc.,' by Sir Thos. Herbert, Bart. (folio, London, 1677). The context relates to the history of Prester John. I am indebted to David Laing, Esq., of Edinburgh, for calling my attention to this copy.

*Copy rev.* Printed in brown aquatint and reduced, signed *J. Elias Hard.*

*Copy.* Same d. Bibl. IX.

229. JESUS CHRIST PREACHING; CALLED THE 'LA TOMBE.' (*Jésus-Christ prêchant.*)

Jesus Christ, with both His hands lifted, is standing in the middle of the print upon a square piece of stonework, preaching to the people who are grouped around Him in various attitudes; they are apparently assembled in the courtyard of some house or public building, entered by an archway, seen to the right, through which other houses in the street outside are discovered. In the middle foreground a boy is repre-

sented lying down and tracing something on the ground with his left forefinger, a top and a string are by his side ; to the right of this boy a woman, seated on the ground, holds a child on her knees ; at her right a man is also seated on the ground leaning on his elbow ; above him is an old man with a large beard in a stooping posture ; between this old man and the Saviour is a woman resting her head upon her left hand ; in the foreground to the left is a man in a large cloak wearing a turban ; altogether there are 26 figures in the print. *Date assumed, 1652.*

*Dimensions: 6,2—8,2 ('158—'208).*

The State described by Barts h, *without the top*, has long been recognised as a *supercherie*. The impression is at Paris, the top and string by the side of the child who is lying on the ground have been skilfully erased ; the print is now framed and seen under glass, and so the marks of the erasure cannot clearly be detected, but the print ought not to deceive, for although a good impression it is not one of the best or earliest, and should at once have excited suspicion. The early impressions are full of burr. The presence of this burr upon the right sleeve of the figure in cloak and turban standing to the left has been used to distinguish the impressions, and was in Holland considered a true variation : when the burr is there the sleeve is black, when the burr is worn away the shading of this sleeve is not darker than the surrounding parts. I do not think the burr on this sleeve was removed by the scraper so much as by the ordinary process of printing, for I have found impressions from which it has been only partially removed ; it is, however, a distinction which should be remarked by the amateur. The extent to which a lighter shading above the right hand of Christ is observable should also be taken into account in estimating the quality of the print, in later impressions it forms a disfiguring patch. The impressions with the black sleeve are in all the best collections. [Coll : BM. C. O. P. A. H.]

The 'white sleeve' impressions are much inferior in brilliancy. [Coll: BM. C. P. A. H.]

The plate afterwards fell into the hands of Pierre Norblin, who has coarsely retouched it. I do not, however, consider this a State.

*Copy.* Same d. There are numerous slight variations ; the two represented in Plate VII. fig. 35 will be sufficient to distinguish it. This copy has been erroneously attributed to Dietrich, but is by James Bretherton.

*Copy rev.* Very poor. Cross-work is used to produce the dark effect upon the sleeve ; in the original this shading is pro-

duced by single lines of dry point in the direction of its width ; this copy is by Novelli.

*Copy.* Same d. ; Bibl. IX. with the black sleeve.

In the British Museum Collection is an impression in which the head of the old man in *The Travelling Musicians*, No. 264, is substituted for the head of the man in the left foreground, and in the right hand corner is seen the little dog from the same print, only in reverse. The operator has first covered those parts of the plate where he would make the substitution with thin paper, and taken his impression, and then has similarly covered the whole of the second plate, except the part to be printed from, and again used the press ; the dog in reverse must have been taken as a counterproof. There is an impression at Cambridge in which the head of *The Man lifting his Hand to his Cap*, No. 139, is printed upon the stonework upon which our Lord is standing. Possibly we owe these *supercheries* to the inventive genius of Mons. Peters, who so successfully deceived Bartsch, and who is spoken of by M. Charles Blanc [Bibl. VIII. ii. p. 203].

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230. THE ADORATION OF THE SHEPHERDS ; A NIGHT  
PIECE. (*L'Adoration des Bergers.*)

This print is executed in what has been styled 'Rembrandt's dark manner.' The Holy Family form a group at the lower part of the print to the right. The scene is a stable. The Virgin, with her head resting upon a pillow and half asleep, is drawing back her veil with her right hand, aroused by the entrance of the shepherds, who form a group to the left, the foremost of them carrying a lantern ; by her side the Holy Child is lying asleep ; St. Joseph, seated to the right, looks up from the book he is reading. The main light comes from the right, its source is unseen, it illumines the book in St. Joseph's hand, the pillows and the faces of the Virgin and Child ; the secondary light is from the lantern carried by the shepherd, it falls on the face of the woman nursing an infant, who leans forward from the left and allows us indistinctly to discover the heads of two oxen, and beyond them the other shepherds. *Date assumed, 1652.*

*Dimensions :* 5,9—7,8 (150—198).

*States: 1st.* The upper part of the book from which St. Joseph is reading, the lower part of the Child's face, the pillows of the Virgin and the narrow sleeve border which touches her hand are white; a single fine line from right to left shades her face and hand, and a fine line from left to right is seen across her cap; a mass of light fills the space behind this group to the right. [Coll: BM.]

N.B. There are two impressions in the British Museum which vary so much that they might at first sight be taken for different States; in one the slippers which hang above St. Joseph's head, and a brush of reeds still higher in the print, are clearly seen; in the other the upper part of the impression has been printed so darkly that the slippers and brush are in shade and hardly to be distinguished.

*2nd.* The bright lights upon the pillow and the Infant's face are lowered; very delicate cross strokes cover the Virgin's face and hand and the narrow border of her sleeve; her cap is still further shaded with a cross stroke, and the mass of light behind is much subdued. [Coll: BM. P.]

*3rd.* The Virgin's cap, again worked upon, leaves a white band across her forehead; Joseph's cap, which was upright, is now made to slope backwards, it is bordered with fur and has a flap over the ear. [Coll: BM. C. P. A.]

*4th.* A double outline is now seen to the Virgin's sleeve just where it touches her hand; the reeds or coarse straw behind her have been harshly reworked and are not distinguishable from the darker shadows behind. [Coll: BM. C. P. A. H.]

*5th.* St. Joseph's cap is coarsely reworked, his eye shows retouch and is of large size in proportion to his face; the eyes of the Virgin are represented as wide open, the reeds rising above her head have been harshly reworked and the form of the stall behind becomes apparent. [Coll: BM. C. A.]

*6th.* The planks which form the stall are defined by horizontal lines, one of the posts to which they are fastened is seen, the lights upon the pillow are heightened; still later, for so much is due to printing effects that clear definition becomes impossible, the nail-heads in the planks appear and a coarse retouch destroys all that remained of the master's work. Impressions are not uncommon, and are often found worked up with a brush so as to resemble a mezzotint.

I have no hesitation in assigning the variations which mark the *4th* and later *States* to some other hand than that of Rembrandt. Whether he was the author of the *3rd* is, I think, open to doubt. The *2nd* is the finest condition of the plate.

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**231. JESUS DISPUTING WITH THE DOCTORS; A LARGER PLATE.** (*Jésus-Christ au milieu des docteurs.*)

Jesus Christ stands nearly in the centre, turned to the right; He has both hands a little raised, and is addressing Himself to three doctors of the law, placed to the right, one of whom is seated in the foreground upon a cushioned chair, the other two are sitting at a table; beyond them are six figures who appear to be spectators, and who are within a kind of gallery; in the left foreground a man is seated on the floor, he is seen from behind and is leaning upon his right elbow; above and beyond him others are grouped. Low down to the left is *Rembrandt f. 1652*.

*Dimensions:* 5,0—8,4 ('128—'213).

*States:* 1st. As described; in early impressions there is burr on the hair of Christ where it touches His right shoulder, on the high cap of the figure immediately behind Him, on the corner of the stool, and on the heads in the upper right, etc. This burr is soon worn away. [Coll: BM. C. O. P. A.]

2nd. Some accident has caused defects in the copper, chiefly along the top and right side of the plate. [Coll: BM. C. P. H.]

3rd. The plate has been reworked and presents the appearance of a mezzotint.

*Copy of 1st State.* Bibl. IX.

I regard the impressions of the 1st *State* as the only ones which were printed by Rembrandt; the copper was then laid aside, and when again used, probably at a much later time, was found to have been injured. It afterwards passed into the hands of Captain Baillie, who completed it as a mezzotint.

**232. DAVID ON HIS KNEES.** (*David en prière.*)

He is represented upon his knees in a long night dress, turned towards the left, with his elbows resting upon his bed and his hands raised and joined together in prayer, his harp lies near him upon the floor; on the ground in front, nearly hidden by the shading, we read *Rembrandt f. 1652*.

*Dimensions:* 5,6—3,7 ('143—'094).

*States:* 1st. A white space is seen upon the curtain just where it touches the canopy close to the left marginal line; the

edges of the plate, especially to the right, are rough, and the shading on this side does not uniformly reach the edge; there is some burr in early impressions. [Coll: BM. C. P. A.]

2nd. The white space to the left is worked over, the right edge of the plate is still somewhat rough, the shading on this side has been added to; a scratch or slipped stroke of the needle crosses the back of David's night dress. [Coll: BM. C. P. H.]

Among the Rembrandt drawings in the Louvre is the sketch (No. 8635) for this print, executed in red chalk with bold strokes of black in the shadows; the paper bears the signatures of P. J. Mariette and Peter Crozat.

### 233. JESUS CHRIST ENTOMBED. (*Jésus mis au tombeau.*)

In the foreground of the print the disciples are seen lowering the Body of their Master into the tomb; to the left are the three Maries weeping, above them is Joseph of Arimathea leaning upon his stick; two persons behind him complete the group. In the background is an arched vault, with a wall of stonework in front, upon which are two skulls, and higher up is a larger arch reaching to the top of the print. *Date assumed, 1652.*

*Dimensions: 8,3—6,4 (211—163).*

**States: 1st.** In pure etching, the background only partially shaded; the low arch over the skulls has a well-marked outline rising  $\frac{1}{10}$  in. (.012) above the stonework. [Coll: BM. C. P. A.]

2nd. The print is now reworked and darkened. A semicircular arch is seen behind the skulls; it rises from the stonework on the left and descends a little to the right of the skull placed towards that side; the sleeve, face and hand of Joseph are worked over, as is also the white space between the Virgin and the disciple nearest to her. [Coll: A.]

There are three impressions of this State at Amsterdam, two of which are on parchment. After very careful examination I am convinced that the circular arch is a true variation and not a printing effect as might very naturally be supposed.

3rd. In place of the semi-circular arch is a low arch rising to  $\frac{2}{10}$  in. (.020) above the stonework; it is wider than the semi-circular arch, and the skull to the right is nearly in its centre. The whole background is covered with work crossing and re-crossing, except in the upper right-hand corner, where are seen a single diagonal from left to right, and an irregular vertical which only rises a little way above the lines which form the upper arch. [Coll: BM. C. P. A. H.]

4th. A horizontal zigzag appears in the upper right corner covering the lines of the arch and the verticals, but not extending above those verticals. Impressions in this State vary in the printing: thus there are four in the British Museum, one of which is printed without any tint upon the plate; a second is tinted, but high lights are introduced; another is more deeply coloured, but still allows the figures to be seen, while in the fourth the group to the left is almost concealed. [Coll: BM. C. P. A.]

For the variation in the shading in the upper right see Plate VIII. fig. 36.

I do not believe that the variations which constitute the 4th State were by Rembrandt, still less that these fanciful impressions were printed by him. The amateur will occasionally meet with impressions not only of this but of the 3rd State which have been tinted by hand: there is one at Amsterdam which came from the Verstolk Collection, in which two Gothic windows fill the background, the upper part of the window to the right corresponding with the line of the arch.

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**234.** ST. JEROME; AN UNFINISHED PIECE. (*Saint Jérôme; pièce dite Saint Jérôme dans le goût d'Albrecht Dürer.*)

He is seated on a bank to the left, at the foot of a tree the top of which has been broken off, and on which perches a bird; a large branch is growing towards the left, forming a shelter for the Saint, and a clump of trees behind affords a deep shade. He rests upon his left elbow and is reading in a book which he holds in both hands; the upper part of his face and hat only are finished. On higher ground, a little to the right, stands a lion in a spirited attitude, seen from behind; his forepart and mane are worked with dry point. In the distance to the right are a large house and a church with a clump of trees on either side, and below is a fall of water which tumbles down among rocks to the lower right; over the waterfall is a wooden bridge with two figures at the further end of it. *Date assumed, 1653.*

*Dimensions: 10,2—8,2 (·259—·208).*

*States: 1st.* The upright supports of the wooden bridge are drawn, the left with three, the right with two lines, and are in pure etching. [Coll: BM. C. P. A. H.]



There is a superb impression of this State in the British Museum; it has a broad margin in which are written four lines, beginning *hier zit Jeronimus*, etc. : 'Here sits Jerome, buried while in life; he fears neither the lion nor the bear, nor the sad wilderness; but sits thus reading of the gifts of heaven while the world pursues that which passes away.'

2nd. The upright posts of the bridge are reworked; that to the left is formed of five principal strokes, that to the right of three; fine impressions of this State are so full of burr that these lines can hardly be counted, but the presence of the burr which covers them will distinguish the State. [Coll: BM. C. P. A. H.]

The figures of the Saint and of the lion are so far superior to the other parts of this composition, especially the foliage to the left, that it need not surprise us if some day we find an impression of the scene without these figures, just as the original of *The Flight into Egypt in the manner of Elsheimer* has been discovered. I am very strongly of opinion that other work has been erased to make way for the figure of the Saint, and that the traces of this work will be as plainly apparent as are those of Tobit and the Angel in *The Flight*, No. 236—when we know where to look for them.

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235. OUR LORD CRUCIFIED BETWEEN TWO THIEVES;  
OTHERWISE KNOWN AS 'THE THREE CROSSES.'  
(*Les trois croix.*)

The Crucified Saviour is represented nearly in the centre of the print, but a little to the right; on each side, at equal distances and nearly in profile, are seen the two thieves; lower down to the left of the Cross of Jesus Christ are two mounted horsemen armed with spears; a third horseman, the centurion, dismounted, and seen from behind, is kneeling on one knee and looking towards our Lord, with his arms extended and hands a little raised; his horse is held by an attendant to the left, close to whom is a fourth horseman mounted. In the middle foreground two Jews are apparently hastening from the Calvary, and on the left a man, who seems to be overcome by the spectacle, is being led away between two others. Near the Cross, to the right, are seen the Mother of Christ and the disciples, one of whom embraces the feet of his Master; the Blessed Virgin, fainting, is sup-

ported by the holy women, who are seated on the ground ; dark foliage shades the foreground to the right, behind which, only partly within the plate, are seen the head and high cap of one whom we may assume to be the Chief Priest, standing there unobserved to witness the execution. Deep shadows partially conceal the work upon the plate to the right and left, while from above the Cross of the Saviour broad rays, widening as they descend, light up the central group.

The moment represented is the conclusion of the three hours' Agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the Cross. There is an effect of something startling and unexpected about the whole of this superb composition ; the Figure on the Cross is not of one who is dying, but of one just dead ; the hardly closed eyes and fallen jaw displaying the teeth testify that the end has come. Upon the instantaneous return of the light, the centurion falls upon his knee, the Virgin sinks backwards in a swoon ; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam ; one spectator covers his face with his hands, others look back with a movement of affright ; two of the Jews who had derided the Sufferer turn away to escape ; even a dog, seen to the left, turns its head in terror, as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master. The signature and date, *Rembrandt f. 1653*, do not appear until the 3rd State.

*Dimensions* : 15,1—17,8 ('383—'451).

*States* : 1st. As described ; the face of the man who is being led away to the left is unshaded ; the face of the spectator to the extreme right is also unshaded ; his cap or tiara has only a diagonal line from left to right, a few irregular horizontals appear upon his neck, below which are finer nearly vertical lines. *Plate VIII. fig. 37.* [Coll : BM. P. A.]

2nd. A series of harsh horizontals, close along the plate-edge, shade the back of the tiara of the figure on the extreme right, and are continued downwards to the neck ; his cheek and neck are covered with a left-to-right diagonal, which also crosses the nearly vertical shading below. [Coll : BM. P.]

3rd. The head of the man led away to the left is shaded ; the head of the man to the extreme right is covered with dry point and almost concealed in shadow ; a deep shading, repre-

senting probably the opening rocks below the foliage to the right, has additional work; other parts have been retouched, and the name and date are added. Late impressions of this State are worn and poor. [Coll: BM. C. P. A.]

4th. The composition is entirely changed, the figures on the crosses do not even remain the same; that on the right is concealed in the darkness which envelopes it, the others are harshly reworked. The groups below are altered; some of the more important are effaced, and all is now obscurity and confusion. The horse to the left is rearing, another in a different attitude is substituted for the horse of the centurion, and a clumsily drawn figure with a high headdress or turban divided into three is placed upon it. One of the two Jews descending the Calvary remains, but is reworked; traces of the other can be discovered by examination. The disposition of the light and shade is equally varied; heavy burin lines, whose purpose it is not easy to understand, are seen in the foreground, and stiff parallels, vertical and diagonal, deepen the shadows. [Coll: BM. C. P. A.]

5th. Near the lower middle of the foreground is engraved *Francis Carelse excudit*. [Coll: BM.]

Copy. Same d. 13,4—10,1 ('340—'257). The composition varies in many respects from the original, but is taken from the impressions before the alterations. At the foot is inscribed *Bickham, The second thought by Rembrandt* (there is some other word concealed by the shading). It is possible that there is a State of this copy on a larger plate, but I have not seen it.

Copy. Same d. 13,6—15,3 ('345—'390) of 'the Altered Plate.' The Jew in the foreground hastening away is seen full face, in the original his head is in profile. This copy is found in a 2nd State, the plate reduced to 13,4—10,1 ('340—'257). Low down in the middle is inscribed, *The two crosses first thought by Rembrandt, this by Bickham*.

It will be remarked that George Bickham, the author of these most indifferent copies, calls 'the Altered Plate' 'the first,' and the earlier impression 'the second thought;' a confusion of ideas which it is not easy to explain.

Before the alterations were effected which constitute the 4th State, the plate had become much worn; late impressions of the 3rd are met with in which the lines appear thin and ragged, and the greater part of the burr has disappeared. Whether Rembrandt, when he designed the scene, intended that a large part of it should remain a vigorous but unfinished sketch can only be a matter of conjecture; it may have been that he rapidly outlined many of the figures, proposing to rework them when he saw what would be the effect of the

composition as a whole ; or, which is not impossible, he entertained the idea of using this as a study for some still more important work upon canvas.

It has been asserted that the *4th State*, described above, that which is called *the Altered Plate*, is Rembrandt's true completion of the design, 'the final expression of the perfected plate' [Bibl. XXI. p. 49]. With this opinion it is impossible for me to agree ; I have always regarded the rework as hopelessly inferior, and have no hesitation in ascribing it to some other hand. Let the student compare an impression of *the Altered Plate*, part by part, with an impression of the *1st* and *2nd States*, or a good impression of the *3rd* ; let him remark on the variations effected in the Sacred Figure upon the Cross, and the rearrangement and details of the groups below, the obliteration of the dying thief upon the right (one of the most ably drawn figures in the whole scene) ; let him notice the utter weakness or entire absence of expression, the confused *disarrangement* of light and shade, the feebleness of the ruled lines, and the uncertain purpose of the deep strokes across the foreground, only the more imbecile if, as has been suggested, they are intended to represent the rending of the rocks—and then form his own conclusions as to the value of the work.

This new work was neither designed nor executed by Rembrandt. The plate had been sufficiently used even before it left his hands ; passing, like other plates at his sale, into the possession of a stranger, it was at a convenient time printed from, and when found to be too much worn to yield profitable impressions, was defaced by some inferior artist who could neither understand the conception nor imitate the technic.

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**236. THE FLIGHT INTO EGYPT ; CALLED 'IN THE STYLE OF ELZHEIMER.'** (*Fuite en Égypte, dite dans le goût d'Elzheimer.*)

The landscape represents a valley which opens in the centre of the print, bounded on either side by hills clothed with hanging woods, which as they recede disclose a distant plain, with a winding river and buildings and towers almost lost in the haze ; the plain is terminated by a chain of

mountains. In the near foreground on the right the Holy Family are discovered, St. Joseph leading the ass on which the Blessed Virgin and the Child are seated; they come from the right and are about to descend into the valley below.

*Date assumed, 1653.*

*Dimensions: 8,3—11,2 (211—284).*

*States: 1st.* As the plate was completed by Hercules Seghers. To the right, where the Holy Family and the foliage above them are afterwards seen, Tobias and the Angel are represented; Tobias in front dragging the fish, and behind him the Angel leaning forward with an air of protection; the head of the Angel reaches to within 1,4 inch (.035) from the top of the plate, the upper outline of his wing to about  $\frac{1}{16}$  in. (.010); these figures are out of all proportion to the size of the plate. I only know one impression, which is probably unique. [Coll: A.]

*2nd.* The figures of Tobias and the Angel are erased, and in their stead is Rembrandt's boldly sketched group of the Holy Family, with foliage above designed or partly reworked to conceal the traces of the original figures; the erasure has not, however, been complete, the Angel's wing is still clearly apparent in the upper foliage to the right, the outlines of his left leg and foot are seen behind the near hind leg of the ass, and the staff which he carries, reaching to the right edge of the plate, is not obliterated; the outlines of Tobias' left knee and foot can also be detected; the foliage above is incomplete and presents many clear spaces; two dead and naked branches stand out from it to the left; the upper one of which has two branchlets forming an angle with the main stem, whereas there are three in later States. See plate VII. fig. 34. The space between this and the lower dead branch is scratched and spotted by the action of the pumice-stone which removed the head of Tobias, and in the deep rift in the trees, directly above the head of the Virgin, are other marks of erasure. An improvement in the landscape is effected by bringing the river rather nearer, giving it an additional 'reach,' by the aid of the burnisher. [Coll: BM.]

This State is excessively rare. The British Museum impression is printed upon parchment; it was in the Aylesford Collection, and was purchased by the elder Josi in 1815; at his sale, March, 1829 (lot 73), it was bought by Mr. Ward for 35*l.* 14*s.* A still finer impression on vellum was also in Wilson's own collection, and is now in that of the Duke of Buccleugh.

*3rd.* Additional work on the foliage covers the clear spaces; the upper naked branch to the left has a third branchlet above, forming an angle with the main stem. [Coll: BM. C. O. P. A.]

A curious printing effect is seen in an impression of this State at Amsterdam. A third tower appears between the other two in the distance; the variation is an accidental one, but the effect is

good. M. Charles Blanc has noticed this impression, and it is referred to in some MS. notes on the Amsterdam Collection, which were taken by Wilson on the occasion of his visit there, and have been kindly submitted to my inspection by Mr. W. F. Tiffin.

4th. The lights upon the figures, on portions of the foreground, and on the distant foliage to the left, have been heightened by the burnisher. There is an appearance of corrosion in the sky, varying in different impressions, but chiefly seen about the middle of the plate. [Coll: BM. C. P. A. H.]

5th. The corrosions in the sky have been burnished out. The spots and scratches between the naked branches to the left, and those also in the rift towards the top, are gone; the best impressions are those in which this polishing is imperfectly done; the plate is now much worn. A still later impression shows harsh work upon the trees to the left, and the lights still further heightened. The variations in this and the 4th State were probably executed at some later time; the corrosions in the plate are very suggestive of its having been long laid aside.

The original of this print was a picture painted by Adam Elzheimer, and engraved by the Count de Goudt (Utrecht, 1613). In the engraving Tobias and the Angel are seen upon the left, walking towards the right; behind them are dark masses of foliage. In the centre of the print is a plain with distant buildings; on the opposite side are hills and hanging woods. It is evident that Seghers had this print before him when he executed his plate, for two little figures, a cow, and a man leaning upon a stick, which appear in De Goudt's engraving are accurately reproduced [Bibl. XXXI. p. 18, etc.]

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237. OUR LORD AND THE DISCIPLES AT EMMAUS. (*Les Pèlerins d'Emmaüs.*)

Our Lord, sitting behind a table under a canopy, is seen in the middle of the piece. He holds a piece of bread in each hand as in the act of blessing, by which He becomes known to His disciples; the rays of a large nimbus surround His head; on the table is a dish with a joint of meat upon it, and close by is a half-filled goblet. Startled by the sudden revelation, the disciple on the left rises hurriedly from his seat, and is seen with hands joined and lifted up; the other, on the right, half extends his arms in an attitude of astonishment; a man on this side going down the steps looks round, attracted

probably by some ejaculation of surprise from a disciple, or by the unexpected light thrown by the nimbus; behind him is a dog. Low down to the left is *Rembrandt f.* 1654. Wilson, and after him M. Charles Blanc, read 34, but this reading is an error.

*Dimensions:* 8,3—6,3 ('211—'161).

*States:* 1st. The rays emanating from the head of Christ are interrupted, as are also the outlines of the hat which hangs at the back of the disciple upon the right. [Coll: BM. C. O. P. A. H.]

2nd. The defective parts are worked over, the outlines of the hat are complete; in early impressions much burr is seen in these touches; by the time this burr has disappeared, the impressions are worn and poor. One of the finest I know is in the Cambridge Collection. [Coll: BM. C. P. A.]

*Copy* rev. of the 2nd *State*. In the clear space below is *Georg. Leop. Hertel exc. A. V.*<sup>2</sup>

*Copy*, on a reduced scale; by Burnet.

### 238. THE NATIVITY. (*La Nativité*)

In this is represented the inside of a stable, the Virgin Mary is placed in the centre of the piece with the Holy Infant in her lap, St. Joseph, on her left hand, is seated upon an overturned wheelbarrow, behind him are seen two oxen in their stalls; to the Virgin's right are the Shepherds looking at the Infant over a barricade; a lamp placed above the head of the Virgin lights up the scene. At the bottom to the left is engraved *Rembrandt f.* *Date assumed*, 1654.

*Dimensions:* 4,1—5,1 ('105—'130).

*States:* 1st. A white space is seen in the dark shading at the top to the right, the result of a failure with the acid. [Coll: BM. C. P. A. H.]

2nd. This space is worked over. [Coll: BM. C. P.]

*Copy* of 1st *State*, Bibl. IX.

### 239. THE CIRCUMCISION; WITH THE CASK AND NET. (*La Circoncision*.)

The Blessed Virgin is seated about the middle of the piece with her hands joined in prayer, St. Joseph, turned towards the right, is by her side, holding the Child on his knee; two persons, one of whom is kneeling, are witnessing

the ceremony, others are behind; three-fourths of the piece is lighted by rays from above, the rest is in shadow. On the left is a ladder, at the foot of which is a cask, and by its side hangs a net. In the upper corner at this side is *Rembrandt f.* 1654; the inscription and date are repeated below the net.

*Dimensions*: 3,7—5,7 ('094—'145).

*States*: 1st. A blank space is seen at the upper part of the plate near the middle, and another at the left corner, just above the net; both are results of failure with the acid. [Coll: BM. C. O. P. A. H.]

2nd. These blank spaces are worked over. [Coll: BM. C. P. A.]

**240. THE FLIGHT INTO EGYPT; THE HOLY FAMILY CROSSING A RILL. (*Fuite en Égypte; passage de l'eau.*)**

The Holy Family are crossing a stream in which St. Joseph is seen up to the knees, leading the ass with his right hand, and holding a staff in his left; their course is to the right. The background is rocky; foliage, but no sky, is seen. Low down to the left is *Rembrandt f.* 1654.

*Dimensions*: 3,7—5,7 ('094—'145).

[Coll: BM. C. P. A. H.]

*Copy*. In same d. Rembrandt's name and the date 1655 are added. The outlines of the staff which St. Joseph holds are not continuous above and below his hand.

**241. THE HOLY FAMILY; WITH THE SERPENT. (*Sainte Famille; ou la Vierge au chat.*)**

The Blessed Virgin is seated in front with the Child in her lap, her hands are joined, and she leans forward as if asleep, her head touching that of the Child; to the left is an arm chair upon a step with a canopy above it; upon the step lies a cat; to the right is a stone chimney piece with embers on the hearth; St. Joseph looks in at the window behind; a serpent is seen coming from under the Virgin's foot. In the lower middle is *Rembrandt f.* 1654.

*Dimensions*: 3,7—5,7 ('094—'145).



*States:* 1st. Some places near the top to the right are unshaded, from a failure with the acid. [Coll: BM. C. P. A.]  
 2nd. These places are worked over. [Coll: BM. C. O. P. A. H.]

The introduction of the allegorical serpent is a sufficient reason for changing the title usually given to this piece. I have met with the following note in an interleaved copy of Daulby's Catalogue which is worth recording: 'It is singular that none of the compilers of catalogues, in their description of this print, should have noticed a circumstance which certainly gives it considerable interest; for once Rembrandt has ventured on allegory with success, and the serpent is very happily introduced, trampled under the foot of the Virgin.'

242. THE DESCENT FROM THE CROSS; A NIGHT PIECE.  
 (*Descent de Croix au flambeau.*)

The scene is laid on elevated ground to the left of the piece. In the lower middle is a bier, over which a woman with a headdress like that of a nun is spreading a sheet to receive the Body which the disciples are taking down from the Cross; a man close by the Cross holds a torch which casts its light upon the group, the rest is in darkness; Joseph of Arimathea is partly seen to the right. The walls of Jerusalem are dimly shadowed in the distance. Upon the border of the winding sheet, towards the left, is *Rembrandt*, 1654.

*Dimensions:* 8,3—6,4 ('211—'163).

[Coll: BM. C. O. P. A. H.]

*Copy* rev. inscribed *Novelli*, No. 2. Rembrandt's name does not appear, and the copyist's own signature and the number are sometimes absent.

*Copy* on a reduced scale; by Burnet.

Early impressions are known by the sharpness of the work, and the presence of burr; the amateur should be upon his guard against those in which an artificial tone has been produced by tinting, they are generally inferior impressions. There is one at Cambridge in which the torch has a white flame, while the whole of the rest of the print looks as if it had been steeped in coffee. The plate is said to be still in the trade.

**243. THE PRESENTATION; IN REMBRANDT'S 'DARK MAN-  
NER.'** (*Presentation au temple; dite en manière noire.*)

On the right is the High Priest sitting upon a throne approached by steps; the Holy Infant is presented by Simeon kneeling, the heads of both the prophet and the Child are surrounded with a glory; the Blessed Virgin and St. Joseph kneel at the left. In the centre of the piece another priest is standing, wearing a cope and jewelled headdress; he holds in his right hand a richly ornamented crozier; on either side a spectator looks from a kind of gallery between the pillars. The light comes from above, but its source is not seen. *Date assumed, 1654.*

*Dimensions: 8,3—6,4 ('211—'163).*

[Coll: BM. C. P. A. H.]

In the earliest impressions there is so much burr that only the central group can be made out; the best of these are on India paper, where the figures are more distinct the effect is weakened; I have seen an impression at Paris where there is some delicate work on the face of the Virgin and upon the column behind her, which may imply rework, and so constitute a *2nd State*.

M. Charles Blanc calls attention to the fact that in some impressions of this plate after the burr was worn away, the effect was restored by spreading the printing ink upon the plate with the finger, and this, he believes, was done by Rembrandt himself [Bibl. VIII. i. p. 113]. I have found impressions in which colour was left upon the plate even in its earliest stages; there is one in the British Museum, which is very effective. Such an impression is not, however, to be preferred.

With regard to the source of the light. It has been described as coming from the Child. This is a mistake; it comes from some point outside the upper left of the plate, and is meant, no doubt, for an illumination from Heaven. It first catches the embossed work and jewels on the crozier and headdress of the priest who stands behind; it leaves his face in deep shadow, but touches his beard and breast; the folds of his robe, gathered in front with his left hand, partly shade the Child's face, but the light freely reaches the rest, falls full on the upturned face of Simeon, and gives prominent relief to the figure of the High Priest before whom he kneels;

it must, however, be owned that the idea is imperfectly carried out, and that the incidence of the light is not very accurately defined.

**244. JESUS AND HIS PARENTS RETURNING FROM JERUSALEM.** (*Jésus ramené du temple.*)

The Holy Family are walking towards the right, Jesus in the middle, a little dog is running in front. Behind the Virgin to the left rises the trunk of a tree, to the right the landscape represents a bridge with cattle approaching it, and houses on either side, in the distance is a castle on a rocky eminence. Low down to the right is *Rembrandt f.* 1654.

*Dimensions:* 3,7—5,7 ('094—'145).

[Coll: BM. C. O. P. A. H.]

*Copy.* Same d. In the lower right is *Rembrandt*, 1654. This copy may be known by the careful shading which represents the burr in the original. It is by Denon.

*Copy rev.* On a smaller plate, by Burnet.

This print is not uncommon and is frequently found well printed, full of colour, and often with a large margin; the finest impressions are on India paper and are rich in burr. The disposition of the background is in the style of Poussin or in that of Campagnola.

**245. JESUS DISPUTING WITH THE DOCTORS; THE SMALLER PRINT.** (*Jésus-Christ disputant avec les docteurs.*)

Jesus is seated, a little to the left, among the Doctors of the Law, with one of whom in front He appears to be conversing; another with a high cap in the centre of the piece has rather the grotesque appearance of an old cobbler with his leathern apron than a Jewish Rabbi; a tall figure to the right is seen in profile, a little old man behind him is leaning on a stick; four spectators are to the right looking over a partition covered with drapery, others again are to the left. At the top, above Jesus' head, is *Rembrandt f.* 1654.

*Dimensions:* 3,8—5,7 ('097—'145).

[Coll: BM. C. O. P. A. H.]

Early impressions show some burr on the few shaded parts, the best are on India paper, and have the background soiled.

*Copy rev.* By Novelli.

*Copy rev.* By Denon. I do not know this copy.

I have seen a modern copy of this print so exactly imitating the original that only the practised eye of a connoisseur could detect a variation.

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**246. ABRAHAM'S SACRIFICE.** (*Le Sacrifice d'Abraham.*)

Abraham is on one knee in the centre of the piece; in his left hand he holds the sacrificial knife, and with his right he covers the eyes of Isaac, who is also kneeling, directed towards the right, and leaning over the right knee of his father; a vessel is placed below to receive his blood; an Angel with outstretched wings descends behind Abraham and arrests both his arms; the attendants and a laden ass in the middle distance are partly concealed by the foreground. A rocky landscape with two little figures descending a hill forms the background to the right. At the lower corner on this side is *Rembrandt f.* 1655, the *d* and the figure 6 reversed.

*Dimensions:* 6,2—5,2 (158—133).

[Coll: BM. C. P. A. H.]

*Copy rev.* Attributed by Zani to Gherard Dou. It is a copy full of feeling and rich in colour, though very inferior to the original. To distinguish it readily from a counterproof we notice that in the original the tail of the ass is pointed and does not touch the line of the foreground by  $\frac{1}{16}$  inch, but that it is broad and touches that line in the copy. For a further variation see *Plat. VIII. fig. 38.*

*Copy rev.* The name of the copyist is on the plate; *Novelli.*

*Copy.* Same d. Bibl. IX.

Though there are no States, impressions differ from effects of printing, the best are very rich in burr. A very fine one from the Collection of Richard Fisher, Esq., was seen in the Rembrandt Exhibition of 1877.

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**247. FOUR PRINTS FOR A SPANISH BOOK.** (*Quatre Sujets pour un livre espagnol.*)

These four prints were etched on one plate; they were executed for a Spanish volume of 259 pages, 12mo, written by Menasseh Ben Israel.

It will be most convenient to consider the prints in the order in which they appear upon the uncut plate, as follows.

I. Upper left. The Image which Nebuchadnezzar saw in his dream. (Daniel, cap. ii.)

II. Upper right. The Vision of Ezekiel. (Ezekiel, cap. i.)

III. Lower left. Jacob's Dream. (Genesis, cap. xxviii.)

IV. Lower right. The Combat of David and Goliath. (1 Samuel, cap. xvii.)

The uncut plate measures 10,9—6,3 (277—161).

*States:* 1st. Upon it in the upper left was first engraved No. I. *The Image seen by Nebuchadnezzar.* There is an impression from this in the Paris Collection, which has unfortunately been trimmed. [Coll: P.]

2nd. Further shading, to be described in its place, was added to No. I., and the 1st *States* were etched of Nos. II. III. IV. In the lower left, below the border line of I. II. III., and within the subject of IV., is *Rembrandt f. 1655.* [Coll: BM. P. A.]

3rd. Variations were made in Nos. I. II. III. [Coll: B. A. C.]

The plate was then cut into four parts and further impressions taken from each.

The description and *States* of the four several pieces into which the plate was divided are as follows.

#### I. THE IMAGE WHICH NEBUCHADNEZZAR SAW, ETC.—

The Image clothed only about the loins, with a band or fillet round the head, and a short mantle hanging behind and suspended by a string which crosses the breast, is placed above a pedestal; the legs, broken off close to the body and again at the knee and ankle, are falling to the left; part of a globe is seen at this side, and the stone 'not made with hands' which has broken the limbs is in front of it; from the right edge of the plate dark lines representing rays fall towards the left upon the pedestal, and in the angle formed by these is a roughly shaped rock from which the stone proceeded.

*States:* 1st. The shading behind the head and shoulders of the image is of clearly defined lines and interlines having a direction from left to right. This impression was first recognised by M. Charles Blanc, it is in the Collection at Paris, and is probably unique. [Coll: P.]

2nd. The background around the head and bust is darkly shaded with numerous lines and interlines; the figure now stands in bold relief. [Coll: BM. C. O. A.]

3rd. The legs are now attached to the body and broken only at the ankle ; the globe to the left and the large stone in front of it are partly concealed under additional work, and are no longer defined ; a globe in the lower right hides the rays and the roughly shaped rock ; from this globe proceeds a stone which, striking upon the feet of iron and clay, breaks them to pieces ; a horizontal stroke further deepens the shading behind the left arm and side of the image. [Coll: BM. A.]

These 3 *States* are found either on the entire sheet or are impressions which have been cut from it.

4th. From the cut plate ; the fillet or band is widened and now nearly touches the eyebrows ; this is done to allow space for a word, which appears in the next *State*, to be engraved ; the right ear is also concealed. On an impression at Paris, first described by M. Charles Blanc, the names engraved in the next *State* are *written* by Rembrandt, probably as a guide to his work. [Coll: P.]

5th. Upon the forehead is engraved *Babel*, on the upper part of the right arm *Persi*, on the upper part of the left *Medi*, across the navel *Græci*, along the right leg *Romani*, on the left *Mahometani*. [Coll: BM. C. A. H.]

II. EZEKIEL'S VISION.—At the upper part of the print is a glory, in the descending rays of which is seen the Almighty surrounded by angels who are engaged in acts of adoration ; in the lower half of the print, in shadow, are the four strange animals described by the prophet ; the two hinder ones to the right are, in early impressions, difficult to be made out.

*States*: 1st. Two diagonal lines, apparently of smoke from an incense burner, are seen from left to right above the heads of the angels to the left ; these lines do not reach the left edge of the plate. Plate VIII. fig. 39. [Coll: BM. O. P. A.]

2nd. These diagonal lines are continued to the edge of the plate. [Coll: BM. C. P. A. H.]

3rd. As the last, except that the impressions are now taken from the cut plate. [Coll: BM. C. P.]

*Copy* rev. By Denon.

*Copy*. Same d. Bibl. IX.

III. JACOB'S LADDER.—In the upper part of the print angels are represented upon a ladder, illumined with a glory ; half way down the print Jacob is discovered lying on the ground upon his back asleep, his head resting on his left hand and his staff under him near his feet.

*States*: 1st. The plate is so full of burr that the figure of Jacob is hardly to be distinguished ; the poles of the ladder are

dimly seen, but they do not come lower than the place where Jacob is lying. [Coll: BM. O. P. A.]

2nd. The poles of the ladder, not yet well defined, reach the bottom of the plate. [Coll: BM. P.]

3rd. From the cut plate; the cross bars of the ladder are introduced extending from one pole to the other; in this State the burr is worn away and the impression is uniform and dull. [Coll: BM. C. O. A.]

IV. DAVID AND GOLIATH.—David is placed on the right of the print, preparing to hurl a stone from his sling. Goliath is on the left in a cuirass and helmet, with a shield on his right arm. The higher ground on which the combatants are placed partially conceals the opposing armies, a few heads of soldiers only being seen above the foreground.

States: 1st. There are no cross strokes upon the shield of Goliath. [Coll: BM. C. O. P. A.]

This is the only State in which the subject appears upon the uncut plate.

2nd. The variation consists only in the impression having been taken from the cut plate. [Coll: A.]

3rd. The centre of the shield is shaded with cross strokes. Plate VIII. fig. 40. [Coll: BM. C. H.]

The book for which these plates were executed is entitled *Piedra gloriosa de la estatua de Nebuchadnesar con muchas y diversas autoridades de la S.S. antiguos sabios Compuesto por el Hacham Menasseh Ben Ysrael. Amsterdam, 5415* (a date corresponding to 1655 A.D.). I have seen an impression of this rare volume in the Collection of Mons. Dutuit at Rouen.

#### 248. OUR LORD BEFORE PILATE. (*Jésus-Christ présenté au peuple.*)

Rembrandt has placed the chief group upon a balcony in front of the Judgment Hall, approached by a doorway in the centre; this building fills the background and apparently forms one side of a courtyard, a part of the sides, right and left, being seen in the print. Pilate, standing a little to the left, has a wand in his right hand, and with his left points to Jesus, Who stands in the middle of the piece, with His hands tied before Him. The balcony is crowded with attendants, and many spectators are grouped in front; conspicuous among them is a man, in the left foreground, wearing a cap

with a large plume of feathers, who appears to be haranguing the people, while with his left hand he points to the Accused. In a later State, the 6th, over a door to the right is engraved *Rembrandt f.* 1655.

*Dimensions:* 14,1—18,0 (·357—·457).

*States:* 1st. Measures 15,2—18,0 (·385—·457). The China paper used for this and the next State, not being easily procured of the size required, some impressions were printed on sheets to which, at the top, a slip about an inch wide is attached. Probably it was to avoid this necessity that the plate was reduced. [Coll: BM. O. P.]

2nd. The thigh of the man to the left of Pilate has an additional shading from left to right; some close horizontals and some nearly vertical work deepen the shadow in the upper part of the door in the recessed part of the building to the left. [Coll: BM. P.]

3rd. The plate is lowered by about an inch; a blank space above the window in the building, to the extreme left, is filled with a balustrade, and this building casts a diagonal shadow across the recess; the face of a woman, seen at a window above the doorway in the recess to the left, is crossed by a left-to-right diagonal line. [Coll: BM. P.]

4th. Vertical lines are introduced in the dark shading of the window in the recess to the right. [Coll: BM. P. A.]

5th. The whole of the figures below the balcony are effaced; the door in the recess to the left is worked upon and made to appear like the entrance to an arcade; other important variations will be observed, and many of the worn-out lines are harshly reworked. [Coll: BM.]

6th. The name and date appear above the doorway in the recess to the right; two deep arches are introduced below the platform, and a large bearded bust is sketched in between them; other alterations are introduced. [Coll: C. A.]

7th. The bearded bust between the two recently introduced arches is now coarsely shaded with horizontals. [Coll: BM. C. P. A.]

The student will not fail to observe that the extraordinarily rich dry point work, which tells with such striking effect in the earlier States, has very sensibly decreased, even in the 3rd; in the 4th State the lines are thin and ragged; after this I do not believe that Rembrandt's hand once touched the plate, but that the variations of the 5th and succeeding States are entirely the work of others. The date, though added at some later time, is probably the true one, or at least points to about the year when Rembrandt executed the print.



It has been urged that there is a higher artistic conception of the scene shown in the removal of the crowd which filled the foreground, and which, from its prominence in the earlier States, threw the group upon the balcony too much into the distance, and that Rembrandt himself became aware of this and altered his composition ; with this conclusion I entirely disagree.

The print, full of beauties as it is, has the great fault of a want of depth ; it is too flat, and it was with the intention of correcting this error and throwing his composition more into a *concave* form that Rembrandt introduced the buildings to the right and left, and afterwards the shading which distinguishes the *2nd*, *3rd* and *4th States*. The removal of the whole of the figures below the balcony only increases the original error ; the group above is brought full to the front, and the whole idea of the scene is destroyed. The attempt, shown in the *6th State*, to correct the evident faultiness of the new design is even less successful. The arches and the colossal bust between them have a most incongruous effect, fully justifying the criticism of Bartsch, that the work substituted for that which is erased is extremely bad ; '*car ce qu'il a mis à leur place, est fort mauvais.*' [Bibl. V. p. 80.]

We have no clue to the artist who effected the alterations in the plate, probably it was the same person as he who disfigured the *Three Crosses* ; there is the same coarse and inefficient handling, and the same inability to comprehend the master's inspiration. It is not unlikely that the proximate cause of the erasure of the group in the foreground was some serious defacement of the work upon the plate, which the artist, unable to restore, prudently decided to remove.

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**249. ST. PETER AND ST. JOHN AT THE GATE OF THE TEMPLE.** (*Saint Pierre guérissant le paralytique.*)

Upon a step to the right of the print is seated a cripple, turning towards the left, lifting his right hand as if asking alms of the two Apostles, who are standing and bending downwards ; both are habited in cloaks ; St. John, in shadow, himself looks not unlike a beggar ; the background shows the arches of the Temple, the entrance being at the lower part to

the left, where two Jews are seen ascending the steps; the piece is very coarsely sketched. *Date assumed, 1655.*

*Dimensions: 8,8—6,7 ('223—'171).*

[Coll: BM. P. A.]

There is a rudeness and vulgarity about the figures in this piece which have led amateurs to doubt its authenticity, I have, however, no hesitation in accepting it; though carelessly executed, and though the figures of the Apostles, especially that of St. John, are wanting in dignity, and one of the hands so clumsily designed that it is not easy to decide to which Apostle it belongs, it is a print which improves upon acquaintance, and I am not alone in regarding it as a veritable work of the master. Whether I have done right in placing it so late as 1655 is, I own, a matter about which I do not feel so certain, although my decision is supported by more than one able connoisseur.

**250. ABRAHAM ENTERTAINING THE ANGELS.** (*Abraham recevant les anges.*)

The Angels are represented seated at a table placed before the door of Abraham's house; behind the door, to the left, Sarah is seen, as if listening to their conversation; the central Angel, a venerable old man of dignified appearance, represents the Almighty; He holds a cup in His right hand and is extending His left towards Abraham, who, with his left hand upon a water jug, stands at the foot of the table to the right, in an attitude of humility, prepared to minister to his guests. Behind the group at table is a boy, Ishmael, leaning over a low wall and drawing a bow, in evident unconcern at the presence of the Angels; low down to the left, almost concealed by the shading, is *Rembrandt f. 1656.*

*Dimensions: 6,3—5,2 ('161—'133).*

[Coll: BM. C. O. P. A. H.]

The finest impressions are full of burr and on India paper. The late Mons. De Brou, librarian to the Duc d'Arenberg, at Brussels, very courteously called my attention, early in 1876, to an impression in which were variations which he thought constituted a *2nd State*. I have satisfied myself, by careful examination, that these variations are due to a printing effect.

*Copy. Same d. Bibl. IX.*

251. OUR LORD IN THE GARDEN OF OLIVES. (*Jésus au jardin des Oliviers.*)

Our Lord, Who is represented, at the right of the plate, upon His knees, sinking down in weariness and sorrow, is supported by an Angel, who, with one knee upon the ground, is placed about the centre, his extended right arm preventing the Saviour from falling. Lower down, on the left, the Apostles are sleeping upon the ground, and in the distance, on the same side, the soldiers are seen entering the garden to apprehend Jesus; above them a tower of the city appears; higher up the moon is partially obscured by clouds. In the lower right is engraved *Rembrandt f. 165*. There was not space to add the fourth figure, and the inscription is so buried in shading as to be hardly legible. *Date assumed, 1657.*

*Dimensions:* 4,4—3,3 ('113—'084).

[Coll: BM. C. O. P. A. H.]

The finest impressions are on India paper and full of burr, later ones have been very frequently tinted, and sometimes this is so skilfully done that the deception is not easily detected.

*Copy rev.* Harsh left-to-right diagonals shade the garment of the Saviour from the elbow to the thigh. Inscribed *franc Novelli, 1790, No. 21.*

A drawing by Rembrandt, which may have formed a study for this piece, is in the Museum at Dresden.

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252. SAINT FRANCIS, PRAYING. (*Saint Francis à genoux.*)

Saint Francis is on his knees, turned to the left, his joined hands resting on an open book, which lies before him on a large stone placed at the foot of a tree; to the left stands a crucifix, behind and above which is deeply shaded foliage. Towards the right a monk is kneeling; he is seen from behind and placed under a thatched hovel. The whole of the background to the right is in the *1st State* a blank, but in the *2nd* appears a landscape with buildings. In a space enclosed within a line at the lower right is *Rembrandt f. 1657*. In the *2nd State* this name and date are repeated.

*Dimensions:* 7,1—9,6 ('181—'244).

*States:* *1st.* As described, the space between Saint Francis and the tree is unshaded, the right side of the plate is blank and

the name and date are engraved in small letters. [Coll: BM. P. A.]

The impression in the British Museum is on a sheet of parchment, which had probably done duty as the cover of a book and is too small for the plate, not reaching its edge either below or to the right; that at Paris is on yellowish paper and is a superb print, though a little too loaded with ink; one printed on vellum, in the Collection of His Grace the Duke of Buccleugh, is equally fine, but none of these approach the magnificent impression on yellowish paper at Amsterdam.

*2nd.* The space between St. Francis and the trunk of the tree, to the left, is shaded with vigorous dry point work, apparently representing the entrance to a cave, additional foliage appears also in the lower left; the right side of the print, hitherto a blank, is completed by the introduction of some buildings, etc.; the name and date are repeated upon and partially conceal the writing previously etched. [Coll: BM. C. P. A. H.]

A *3rd State* is said to exist, distinguished by further work; I have never seen it, nor do I know in what the variations consist. I have seen an impression of the *2nd* taken from the plate when most of the burr had been removed and which had been cleverly worked over with a brush and Indian ink; it is not unlikely that the State described to me as a *3rd* was one similarly treated.

It is not easy to explain the full intention of the work which distinguishes the *2nd State*; although the dark cavern and the powerfully expressive foliage on the left increase the gloom and lend greater solemnity to the scene, the introduction of the buildings to the right is certainly not an improvement; on the contrary, though etched with a master hand, it weakens the whole composition. The *1st State* conveys an idea of solitude and retirement; the Saint is seen in prayer before a crucifix erected in the deep recesses of a forest, his companion, also on his knees, is placed within the rudely thatched hut, which alone affords them shelter; the very absence of landscape on the right side of the print is suggestive; but in the *2nd State* the whole idea of solitude is destroyed; they are worshipping by the road side, in sight of human dwellings, liable at any moment to be interrupted by accidental intrusion or vulgar curiosity. The technic of this new work upon the right is also somewhat perplexing, it has the character of pure etching; and not only is it found slightly to overlap the rich dry point work of the *1st State*, but it would, if found alone, be placed under an earlier year than 1657. Is it possible that another plate has been used,

and the printed sheets taken from it been again passed through the press with the plate of the St. Francis? The question is beset with difficulties, and I do not, as yet, feel that any satisfactory explanation can be offered.

253. JESUS AND THE SAMARITAN WOMAN; AN ARCHED PRINT. (*La Samaritaine.*)

Our Lord is seen to the left. He is seated behind an upright stone placed at the back of Jacob's Well, and while He addresses the woman standing opposite, He extends His opened left hand above the water, as if saying, 'he that drinketh of this water shall thirst again,' etc. The Samaritan woman is nearly in the middle of the print. She is turned to the left, her arm passing through the handle of a bucket, which rests upon the edge of the well. The background to the left is filled with massive and timeworn stonework, in which, high up and rather to the right of our Saviour's head, is a rectangular shaded space like a window. In the right background is the town of Sychar, and in the middle distance we see the disciples ascending the hill. Upon the upright stone, on which the Saviour rests His right arm, is engraved, but not until the *3rd State*, Rembrandt, and below it 1658.

*Dimensions:* 4,9—6,3 ('125—'161).

*States:* 1st. The plate is 8,1 ('205) high; a clear space of 3,8 ('081) is seen above the subject. [Coll: BM. C. A.] The Cambridge impression is unfortunately cut down.

2nd. The plate is reduced, the clear space above being cut away. [Coll: BM. C. O. P.]

3rd. The shadow of the woman cast upon the stonework is burnished out, as is also the window above; cross lines, right to left, shade the upper foliage to the left of the well; the woman's hair is lengthened on her right, the name and date are added. [Coll: BM. C. P. A. H.]

*Copy rev.* By C. Campion.

It should be remarked that in the *3rd State* a different expression is imparted to the features of Christ from that which they bear in the 1st. The change is not an improvement, but the plate had no doubt passed out of Rembrandt's hands before the variations which constitute this *3rd State* were executed. The possessor of the plate, which was still in good condition (fine impressions are found on India paper retaining much burr), thought, no doubt, he would improve it by his

erations and additions, but was unwise in attempting the latter if he supposed his technic would ever be mistaken for that of Rembrandt.

**254. ST. PETER AND ST. JOHN AT THE GATE OF THE TEMPLE.** (*Saint Pierre guérissant le paralytique.*)

The scene is laid within the arched gate of the Temple, which extends the whole width of the plate. A cripple, seen from behind, is seated upon a step rather to the left. In front of him stands St. Peter, wrapped in a mantle, with both his arms extended; St. John, to the right, is in a similar habit, having his stockings fallen down to his ankles; spectators are seen to the left, and in the background appears an amphitheatre with crowds of people surrounding a wide flight of steps which lead to an altar, on which a sacrifice is burning; to the left, under a canopy, are the High Priest and his attendants. Upon the step on which the cripple is seated is *Rembrandt* f. 1659.

*Dimensions:* 7,1—8,5 ('181—'215).

*States:* 1st. St. Peter wears under his mantle a stiff drapery like a breastplate; its border below his right arm has an inward curve, and from its lower corner, above his left thigh, a diagonal shadow extends upwards towards his left arm, about  $\frac{1}{10}$  in. ('005) in length. *Plate VIII. fig. 41.* The pavement in front of the step has only horizontal lines and diagonals from right to left. [Coll. BM. A.]

2nd. The outline of the drapery beneath St. Peter's arm is straight, the shading at the corner beneath his left arm extends about  $\frac{1}{10}$  in. ('012) upwards. [Coll: BM. C. O. P. A. H.]

3rd. The diagonal, right-to-left, shading upon the arch to the upper left is now prolonged to about  $\frac{3}{10}$  in. ('008) beyond the point where the canopy touches the arch; in earlier States it was about the same distance short of this point. Fine vertical shading covers the foreground, extending nearly to St. John's skirt and leg; a delicate diagonal is seen from left to right on the right side of the foreground. [Coll: BM. C. P.]

4th. The diagonal shading on the arch to the left now meets a band of stonework which crosses the arch; irregular and coarse vertical strokes shade the foreground, especially to the right; these strokes conceal the finer work, and are continued quite closely to the skirt and leg of St. John. The whole piece shows much rework. [Coll. BM. P. A.]

The variations which mark the 3rd and 4th States are not the work of Rembrandt, but belong to a later time.

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THIRD CLASS.

GENERAL AND FANCY COMPOSITIONS.

Numbers 255 to 302.

255. A MAN STANDING TOWARDS THE RIGHT.  
(*L'Homme.*)

He is standing, turned a little to the right; **he wears a cap turned up with fur, and carries a large bundle at his back and a pouch by his right side.** Low down is **RH 1630.**

*Dimensions:* 3,3—2,0 ('084—'051).

[Coll: BM. P. A. H.]

In early impressions the plate-edges are rough.

*Copy rev.* By Van Vliet, dated 1631.

*Copy rev.* 2,8—3,3 ('071—'084). This is the **copy described** by Bartsch. I have not seen it.

256. A WOMAN SITTING UPON A HILLOCK. (*Femme nue assise sur une butte.*)

An ill-drawn fat and clumsy woman, unclothed, seated upon a hillock or bank, full face, but her body turned to the right; her hair hangs over her shoulders, her left arm is raised and rests upon some linen, and her right upon the clothes on which she sits. *Date assumed, 1631.*

*Dimensions:* 7,0—6,3 ('178—'161).

[Coll: BM. C. P. A. H.]

*Copy.* By Hollar. Described by M. Charles Blanc. I do not know this copy.

A study for this etching, in black chalk washed with bistre and heightened with white chalk, was formerly in the Collection of the Baron Verstolk de Soelen, and is now in that of John Malcolm, Esq., of Poltalloch (No. 773).

Doubts have been expressed as to the authenticity of this print; it is not questioned because the woman is ugly and uncouth, but because the drawing is tame and spiritless, and

shows a weakness of line which we do not find in Rembrandt's better work. In its favour may be urged that it is a very early print, and that in the management of the shadows, *ex. gra.* the reflected lights on the right cheek, etc., there is an artistic conception and power higher than that attained by any of Rembrandt's pupils.

The same model, apparently, has been used in the etching called *La Coupeuse d'ongles*, a print which Bartsch (No. 127 of his Catalogue) attributes to Rembrandt. This print will appear in a succeeding volume, among the works of F. Bol, under its proper title of *Bathsheba*.

**257. A WOMAN BENEATH A TREE. (*La femme*.)**

She is crouching beneath the trunk of a large tree, which, with a bush, takes up nearly the whole left of the print; her face and neck are shaded by her hat. In the clear space below is RH 1631.

*Dimensions:* 3,2—2,5 ('081—'064).

*States:* 1st. With the name and date. [Coll: BM. P. A. H.]

2nd. The monogram and date are effaced. I give this on the authority of M. Charles Blanc. I have not myself seen it.

*Copy* rev. On a larger plate. In the right hand corner is R. 1643; said to be by Van Vliet.

*Copy.* Same d.; said to be by De Claussin. I know nothing of this, but record it on the authority of Wilson.

**258. DIANA BATHING. (*Diane au bain*.)**

She is sitting on a bank by the trunk of a large tree, with her feet in the water, and turned to the left, but nearly full face; her arms rest on a richly embroidered garment placed on the bank at her right, and she is about to grasp her quiver, which lies along the upper part of this garment; a light dress is underneath her, of which a sleeve hangs down and nearly touches the water. The background is dark and filled with foliage. To the right near the bottom of the plate is RH. f. *Date assumed*, 1631.

*Dimensions:* 7,0—6,3 ('178—'161).

[Coll: BM. C. P. A. H.]



259. DANAË AND JUPITER. (*Danaë et Jupiter.*)

She is lying asleep on a bed, her head towards the right of the print, her right arm is extended and rests upon her body, her left arm is stretched out sideways, the hand hanging over the side of the bed; the bedclothes are thrown back, and do not reach her knees; behind the bed stands a Satyr, resting his right hand on the bed, and around him falls a shower of gold. In the middle of the bedhead is RH. *Date assumed, 1631.*

*Dimensions: 3,3—4,4 ('084—'113).*

*States: 1st.* As described. [Coll: BM. C. P. A. H.]

There is an impression of this State at Paris *without the monogram*; this has been described as the true *1st State*. I do not think the monogram has been removed from the impression, but a slight discolouration on the exact spot where it should appear induces the belief that some scrap of paper was on the plate covering the monogram when the impression was printed.

*2nd.* The sleeping woman is covered above her knees. The plate-edges are now smooth and regular. [Coll: BM. C. P. A.]

260. THE RATKILLER; AN INJURED PLATE. (*Autre vendeur de mort-aux-rats.*)

He is seen in profile towards the left of the print, looking towards the right; he holds a packet of the poison in his hand, as if offering it for sale. By his side a pole is fixed in the ground, at the top of which is a round cage from which some dead rats hang. *Date assumed, 1632.*

*Dimensions: 4,9—3,2 ('125—'081).*

[Coll: P. A. H.]

This is called a study for the following print, or, as De Claussin expresses it, 'Rembrandt, dissatisfied with this, re-engraved the subject.' It is a very coarsely executed print, and if by Rembrandt was so injured by some mismanagement with the acid as to be completely ruined.

261. THE RATKILLER. (*Le vendeur de mort-aux-rats.*)

The ratkiller, in profile to the left, is standing at the door of a cottage, holding in his left hand a pole with a cage at the top of it containing live rats; one is seated outside the

cage, and two dead ones are hanging from it; a rat is also seated on the ratkiller's left shoulder. He wears a high hat and a coarse fur cloak hangs over his right shoulder. He is accompanied by a deformed boy or dwarf, who carries a box of ratsbane; the ratkiller offers a packet of it to a man who is leaning over the doorhatch of the cottage, but who puts it away from him with an air of disgust. By the side of the door, close to the left plate-edge, appear the dead trunk of a tree and a broken cask; a cottage and trees are in the distance to the right. Low down on the same side is RH 1632, the 3 and the 2 reversed.

*Dimensions*: 5,5—4,9 ('140—'125).

*States*: 1st. As described. [Coll: BM.]

2nd. The foliage above the head of the ratkiller is shaded by right-to-left diagonal lines. [Coll: BM. C. O. P. A. H.]

*Copy*. Same d. A scratch passes from right to left through the lower part of the ratkiller's sword and through his leg below the knee, and below the foot of the boy turns downwards. By Bretherton.

*Copy*. Same d., very poor; on the foreground to the right is *Gerret van Schagen exc.*

*Copy rev.* good. In the foreground to the left is *S. Savry excudit.*

*Copy rev.* 5,5—4,5 ('140—'115). Inscribed RH *C. Vischer excudebat.*

*Copy rev.* Within the subject is *Rembrandt fe, No. 6, Francis Novelli incid.* This is one of Novelli's best copies.

*Copy rev.* of the head and shoulder only, with the rat; 1,5—1,3 ('039—'032). This appeared in the Serrati Collection Catalogue, No. 320, as 'a very curious print of part of the figure of the ratkiller; behind him is engraved *R. 1630.*' A similar impression appeared at Sotheby's in Feb. 1826. It is not a successful imitation, and may possibly have been by F. Bol.

## 262. ADVERSE FORTUNE. (*La Fortune contraire.*)

A vessel is seen on the right crowded with people, conspicuous among whom stands a large female figure, undraped, and seen from behind, who hoists the sail with her left hand and expands it with her right. On the shore is a man crowned with laurel, on a horse which has fallen down; he is looking after the vessel, which is just leaving the shore. Above is seen, upon a column, the double head of Janus, to the left is a temple, and while some persons are ascending

the steps two others appear to be forcing open the door; others below are seen in attitudes of prayer or alarm. To the right other vessels are seen. On the side of the vessel on which the figure stands is *Rembrandt f. 1633*.

*Dimensions:* 4,4—6,6 ('113—'168).

*States:* 1st. The plate is nearly  $\frac{1}{16}$  in. ('011) wider on the left, the acid has failed in the dark shading, seen through the partly opened doorway on the left. [Coll: P.]

2nd. The plate is reduced on the left side, shading covers the name of *Rembrandt* on the vessel. The back of the woman and her left leg are crossed by very regular left-to-right diagonals, and right-to-left lines appear on the wall, between the pedestal of Janus and the steersman of the vessel. [Coll: BM. C. P. A. H.]

3rd. The defect in the acid in the dark opening of the doorway is partially repaired by diagonals from right to left, which are continuous with the short diagonals in the same direction upon the edge of the door; there are marks of other rework; the Dutch text is found on the back of some impressions. [Coll: BM. C. O. P. A. H.]

This print was executed for a folio of 235 pages, on the title-page of which we read *Der Zee-vaertlof Handelende etc., in vi boecken beschreven door E. Herckmans. Tot Amsterdam bij Jacob Pieters. Wachter op den Dam, 1634*. There are, altogether, 17 engraved plates, not including the one on the title-page; the 12th of these—page 97—is this, above described.

M. Charles Blanc tells us that in this print is represented the Battle of Actium, that the vanquished hero is Antony, and that the double-headed bust and the temple are allusions to the temple of Janus, the doors of which, on the recurrence of peace, were closed by Augustus. Mr. C. Vosmaer gives an entirely different explanation; he considers that in it are represented the incidents which befel St. Paul when rescued from the Jews, and sent, upon his own appeal, for trial to the Emperor at Rome [Bibl. XXXVII. pp. 124-5], and, with great reason, urges that there is nothing in the text to connect the print with the history of Antony, while in Herckman's poem there is an account of the voyage of St. Paul. The print in itself has very little merit, the leaves and weeds in the foreground bear a striking resemblance to the forms of the foliage in the *St. Jerome*, No. 190, and are evidently by

the same hand, the composition of the piece is probably by Rembrandt ; but I do not think the design was carried out by him, I should be inclined to attribute the work upon the plate to Bol.

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263. THE TRAVELLING MUSICIANS. (*Les musiciens ambulants.*)

An old man with a ragged cloak and high hat is standing to the left, playing upon a hurdy-gurdy, which he holds under his right arm, while with his left hand he turns the handle ; behind, in the middle of the piece, is a boy blowing the bag-pipes ; a little dog in front is tied to the old man's girdle with a string. Over a door-hatch to the right are seen a peasant and his wife, the latter holding up a child to listen to the music. The light comes from behind these persons and falls on the musician ; the background is chiefly in shadow. *Date assumed, 1635.*

*Dimensions:* 5,6—4,6 ('143—'118).

*States:* 1st. As described. [Coll: BM. C. P. A. H.]

2nd. Shading is seen on the brim and front of the old man's hat ; the front of the boy's cap and the middle and lower right of the woman's headdress are lightly worked, fine curved lines are seen on the breast of the child. [Coll: BM.]

Bartsch says this piece is called in Holland *L'Aveugle*, because the man is blind ; Daulby and Wilson describe the boy as blind. In the most clearly printed impressions the old man's eyes are wide open, and he is looking full in the face of the peasant, with whom he is apparently conversing, while the boy, absorbed in his occupation, is looking downwards.

In a late state of the print called *Christ preaching to the people*, No. 229 of this Catalogue, use has been made of this plate ; see p. 223.

The print has very little merit and might be discarded. I have not done so, not knowing to whom I should assign it.

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264. THE PANCAKE WOMAN. (*La faiseuse de koucks.*)

An old woman, frying pancakes, is seen in profile sitting in the middle of the piece in front of a stove, and turned towards the right ; with her right hand she holds a pan upon

the fire and with her left is turning the cakes; in front of her is a child, seated upon the ground and crying in fear of a dog, which tries to snatch away the cake which the child holds in both hands; behind, to the left, is a woman with a child on her knee; other children are in the background. In the middle of a clear space below is *Rembrandt f. 1635*.

*Dimensions:* 4,3—3,1 (110—109).

*States:* 1st. This is only partially shaded; the old woman's cap, sleeve and apron are white. [Coll: BM. A.]

2nd. The plate is finished. The old woman's cap, worked with a broad point, represents some kind of coarse woollen material, and shows a few diagonals right to left, nearly parallel to the brim. [Coll: BM. C. P. A. H.]

3rd. The cap is worked over with downward lines, which cross the diagonals; there is other rework, but not easy to describe, since it chiefly consists in deepening the lines. [Coll: BM. C. P. A.]

4th. The plate has been further and more harshly retouched; at the top, to the left, is *Tom II.*, and on the right *pag 122*.

M. Charles Blanc says that this paging was added to the plate by Basan when he wished to make use of the print to illustrate his 'Dictionary of Engravers.' The plate was part of the property of the widow Jean; the lettering has been again erased, and impressions, in which it is wanting, occasionally appear.

*Copy rev.* The shading on the woman's knee is by lines which follow the outline, instead of by regular right-to-left diagonals. *Novelli, No. 17*.

*Copy rev.* of the 1st. *State* before the shading. The subject is surrounded by marginal lines, and the name in the clear space below is omitted; but for this it might easily pass for a counter-proof.

*Copy.* Same d. On wood, by Boetzel. Bibl. IX.

There is an engraving of this subject by Visscher, differently treated.

## 265. YOUTH SURPRISED BY DEATH. (*La Jeunesse surprise par la Mort.*)

On the left is seen a young man in profile, gaily dressed, with a fur cap and feather, leading by the hand a young woman, who has her back to the spectator; she has a short dark bodice with long hanging sleeves, and a skirt of a lighter colour, apparently of silk, and holds a rose in her right hand; a broad flat hat with a feather is placed upon her hair, which flows loosely over her shoulders. To the right of the print a

skeleton rises from a vault directly in their path, holding an hour-glass in his bony right hand. In a clear space,  $\frac{4}{16}$  in. (.010) below the subject to the left, is *Rembrandt*, and below it *f.* 1639.

*Dimensions:* 4.3—3.1 (.110—.079).

[Coll: BM. C. O. P. A. H.]

*Copy.* Same d. Bibl. IX.

The title of this print is somewhat misleading, the youthful couple are not 'surprised,' in the usual sense of the word, at the grave which suddenly opens in their path, or at the spectral figure issuing from it; it is evident that they are not aware of the presence of the ghastly object. It is in this spirit many of the designs in the early 'Dances of Death' are conceived, the spectre frequently is shown in close attendance upon his victim, without exciting any apparent sensation of fear or of astonishment, only because his proximity is unobserved. This charming little print thus becomes a touching memorial of an unexpected sorrow, the death in the autumn of the previous year of Saskia's second child; the dresses of the two persons bear a resemblance, which can hardly be accidental, to those in which, at this particular date, Rembrandt depicted himself and his wife. The flat cap and long feather of the *Portrait of Rembrandt*, No. 151, dated 1638, are here reproduced, as is also his loosely flowing hair; while the hat and feather, the treatment of the hair, the peculiarities of the dress, with a low body and wide sleeves closely gathered a little above the elbow, recall the beautiful portraits of Saskia which belong to this date and are preserved in the galleries at Antwerp and Cassel.

Among Rembrandt's drawings is a Dance of Four Skeletons, their hands joined together and their faces outwards; one wears a woman's fashionable hat, and another a velvet mezetin cap and feather. This drawing, as well as the etching described above, are referred to by Douce in his 'Dance of Death,' p. 198.

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266. SKETCH OF A DOG. (*Étude de chien.*)

Upon this plate, placed low down to the left and turned to the right, is the sketch of a dog, of which only the head is finished. *Date assumed*, 1640.

*Dimensions:* 4,6—5,9 ('118—'150).

[Coll: A.]

*Copy.* Of the head only. Bibl. IX.

I regard this print as a very doubtful one; the only impression known is that in the Collection at Amsterdam.

**267. THE LITTLE DOG SLEEPING. (*Le Chien endormi.*)**

The dog is represented lying asleep with its head to the right of the print; it has a collar, to which is fastened a strap, which lies upon the ground in front. *Date assumed, 1640.*

*Dimensions:* 1,5—3,2 ('038—'081).

*States:* 1st. The plate mark is only seen along the top and the right side, so its original size is unknown. What remains measures 2,5—4,2 ('064—'108). The little dog is in the upper right corner. [Coll: BM.]

This impression appeared at the Hibbert sale in 1809, when, for a few shillings, it was acquired by De Claussin; he again sold it at a small advance to a London print dealer, from whom the Duke of Buckingham purchased it for 6*l.* At the dispersal of his Grace's Collection in 1834 it realized 6*1*l.**; though tempted by the offer of a much larger sum the owner for awhile refused to part with it, but when his whole collection was sold *The Little Dog* was secured for the British Museum at a cost of 120*l.* Bibl. XLI. vol. i. pp. 116—7.

2nd. The plate is reduced to 1,8—3,5 ('046—'089). [Coll: BM.]

3rd. The plate is further reduced. This is the State in which the print is usually found. [Coll: BM. C. O. P. A. H.]

*Copy.* Same d. of the 2nd State. By Folkema. In the Copy the shading in the top left corner reaches the plate-edge, in the original a space of about  $\frac{1}{10}$  in. remains white; there is also a variation in the right lower corner.

It is an open question whether *The Little Dog sleeping* is the work of Rembrandt at all. Impressions are always faint and grey, the plate having been insufficiently bitten. Assuming it to be by the master, the delicacy of the execution and the feebleness of much of the work make it very difficult to decide in what year it should be placed; parts of the technic seem to resemble that in the *Decollation of St. John the Baptist*, No. 209, and the little landscape, No. 303, but I am by no means satisfied that it is in its proper position.

268. THE FLUTE-PLAYER. (*L'Espiègle*.)

In this print are represented a shepherd and a shepherdess with their flock of sheep. The shepherdess, who wears a broad hat, sits upon a bank on the left side of the print, making a garland of flowers; the man is lying on the ground towards the right, foreshortened, leaning upon his elbows and playing the flute; his hat lies on the ground beside him, and on his left shoulder a little owl is perched; behind him a shepherd's crook is placed against the trunk of an old spreading tree; sheep are to the right. At the bottom of the plate, a little to the right, is *Rembrandt f. 1640*.

*Dimensions:* 4,6—5,6 ('118—'143).

*States:* 1st. A youthful head in profile is seen in the tree close by the right of the shepherd's crook, the foliage above the hat of the shepherdess is covered with work of the same tone as the shading at the back of the hat; the rock at the shepherd's left, from the back of the owl down to the hat lying on the ground, is unshaded; the water weeds at the left lower corner consist mainly of three large and not well-expressed leaves; the work is not continued to the plate-edge on the left side. There is neither name nor date. [Coll: BM. C.]

2nd. The shading above the hat of the shepherdess has been burnished out, and its place taken by foliage in dry point on a white ground; a band of a few short hatchings crosses the middle of the rock by the shepherd's left arm; the name and date are added. [Coll: BM. C. P. A.]

3rd. The foliage above the hat of the woman is again worked over, and no white spaces of the groundwork are seen. [Coll: BM. P. A.]

4th. The face in the tree has disappeared, its place is supplied by some few indications of foliage; the rock by the shepherd's left arm is worked over from the back of the owl half-way down; the three leaves of water-weed in the left corner are erased, and their place taken by two well-expressed dock-leaves. *Plate IX. fig. 42.* The work above them is continued to the left edge of the plate. [Coll: BM. C. P. A. H.]

*Copy rev.* Well executed. In the lower middle of the plate is *Rembrandt*.

*Copy rev.* Indifferent. In the lower part of the plate a little to the left is *Rembrandt fecit*. (This is copied, not from the original, but from the copy above described.)

*Copy rev. of 3rd State.* At the bottom to the right is *I de Ram exc.*, and to the left of this again is *Rembrandt*. This copy is by Gherard Dou.



*Copy* rev. of the 1st *State*, very deeply shaded. Below the subject to the right is *Cumano ex.*

*Copy.* Same d. of the 1st *State*. Bibl. IX.

269. A MAN PLAYING CARDS. (*Le Joueur de Cartes.*)

He is seen in front, wearing a cap of soft material, which is inclined over his right ear, his hair is long and wavy; he is seated behind a table holding his cards in his left hand, and is drawing one out with his right. The player's head and shoulders cast a shadow upon the right and upper part of the background, the whole of which is worked over; a lighter space remaining on the right. Half-way up on the left side, underneath the shading, is *Rembrandt f.* and below it, 1641.

*Dimensions:* 3,6—3,2 ('091—'081).

Bartsch only knew one state of this piece. Wilson described two. M. Charles Blanc gives three. M. Ambrose Firmin-Didot enumerates four; in his Sale Catalogue, April-May 1877, are the following:—

899. *Premier état non décrit à l'eau forte pure.*

900. *Premier état, avant différents travaux dans le fond, et avant que la planche ait été raccordée.*

901. *Second état, non décrit avant les contre-tailles dans toute la partie du fond.*

902. *Troisième état.*

The name of Firmin-Didot carries such weight that I feel a little hesitation in saying that among these four there is no really new *State*. 899 was the true 1st *State*, as described below; 900 only differed in being printed with darker and coarser ink, and in the deeper shading showed a slight but very suspicious tinge of brown, and a want of sharpness in some of the lines; it might be a variation of the 1st, but not a new *State*. 901 was the 2nd, as described; and 902 the reworked plate.

*States:* 1st. The work in the background does not, by about  $\frac{1}{16}$  inch, reach the upper edge of the plate, and ends irregularly, especially at the right corner; the shadow of the head and shoulders is somewhat grey in the best impressions, in others it is much darker, an effect due to the use of different printing ink. [Coll. BM. C. P. A. H.]

2nd. The work is finished regularly along the top; the shadow on the background is deepened by dry point; diagonals from right to left are seen quite in the upper right-hand corner, where none existed in the 1st *State*. [Coll: BM. P. H.]

3rd. The shadow is lost in the uniform rework of the background; verticals and diagonals cover the light space to the right. [Coll: BM. C. H.]

M. Charles Blanc considers that both the *2nd* and *3rd States* show the rework of other hands, an opinion with which I fully agree. The plate, in 1802, was in Basan's possession, and afterwards formed part of the property of the Widow Jean; there are late impressions on which Watelet's name appears, others in which his or some other name has been engraved and afterwards worked over; I need not say that all such reworked impressions are worthless. The *1st* impressions printed in a greyish tone, and these only, are from Rembrandt's own press; I believe that all others belong to a later time.

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270. THE DRAUGHTSMAN. (*Le Dessinateur.*)

This represents a young man seated behind a table, holding an inkstand in his left hand and a pen in his right, and who, by the light of a candle at his side, is drawing from a bust placed upon a book on the table; behind the bust are two high cupboards or presses, on the top of which are portfolios. *Date assumed*, 1641.

*Dimensions*: 3,7—2,5 ('094—'064).

*States*: *1st.* Pure etching, with a light effect. [Coll: BM.C.A.]

*2nd.* Reworked with dry point, especially on the side of the bust. [Coll: BM. P. H.]

*Copy rev.* 3 in. high. The cupboards are lowered, so that they may come within the subject.

*Copy rev.* On a larger plate; by Hazard.

The plate still exists; the rework which marks the *2nd State* is of a recent date.

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271. THE SCHOOLMASTER. (*Le maître d'école.*)

The front of a house is represented with an arched door, the lower part of which is closed; a woman is within, leaning upon the hatch, and by her side is a child whose head only is seen; on the left, in shadow, is an old schoolmaster surrounded by children. On the open upper hatch of the door is *Rembrandt f.* 1641. The light comes from within the building to the right.

*Dimensions*: 3,7—2,4 ('094—'061).

[Coll: BM. C. P. A. H.]

*Copy rev.* Harsh and ineffective; by Hazard.

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272. THE LARGE LION HUNT. (*La grande chasse aux lions.*)

A little to the right a horse has fallen down with his rider under him, another horse ridden by a man in Turkish dress is rearing above; the rider casts a spear at a lion, which is escaping to the left, and is attacked by three other horsemen, one of whom has a sword, the others have bows and arrows; in front of this another lion is stretched upon its back, pierced with an arrow; to the right are four more horsemen, who appear to be emerging from a wood. At the upper part of the plate, above the foliage, is *Rembrandt f.* 1641.

*Dimensions:* 8,8—11,7 ('224—'297).

[Coll: BM. C. P. A. H.]

M. Thibaudeau informs me that an earlier undescribed State, before some of the dry point work, appeared at the Didot sale. I unfortunately did not remark this State when I examined the Collection.

Early impressions have burr, chiefly upon the neck and arm of the fallen man in the foreground, and upon the figures to the right, etc. Late impressions have a clear background, and are generally, if not always, printed upon modern paper.

This and the three which follow have been described as 'in the manner of Rubens'; they are spiritedly drawn, and though they are not pleasing prints, and their authenticity has been questioned, I am not disposed to discard them from Rembrandt's work.

273. A SMALL LION HUNT WITH A LIONESS. (*Chasse aux lions.*)

A horse which is rearing, to the left, is ridden by a Turk, who with his left hand casts a javelin at a lion; a little beyond is a lioness tearing a man whom she has dragged from his horse, which is seen escaping in the centre; another combat with lions is sketched in the right background. *Date assumed, 1641.*

*Dimensions:* 6,2—4,9 ('158—'125).

*States:* 1st. The plate is very irregular on the right side; its widest part is just above the near hind foot of the lioness, which is  $\frac{3}{16}$  inch ('005) from the plate-edge; the background is soiled. [Coll: BM. A.]

2nd. The plate-edges are cut straight, the right edge comes within  $\frac{1}{16}$  inch ('003) of the hind foot of the lioness. [Coll: BM. C. P. A. H.]

Copy. Same d. Bibl. IX.

This plate is believed to be still in existence.

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**274. A LION HUNT; A COMPANION PIECE TO No. 273.**  
(*Chasse aux lions*; dans le goût de Rubens.)

A man who has fallen down with his horse, to the left of the print, is attacked by a lion; he defends himself with a javelin, while a second horseman comes to his assistance from the right, and makes a stroke at the lion with his sword.  
*Date assumed*, 1641.

*Dimensions*: 6,2—4,6 ('158—'118).

[Coll: BM. C. P. A. H.]

Early impressions have the background soiled and show burr, but the soiling, which resembles the effect of pumice, is easily imitated. The plate is still in the trade.

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**275. A BATTLE-PIECE. (*Sujet de bataille.*)**

The details of this piece are somewhat confused. A horse is seen galloping in the foreground, and to the right are mounted Turks with swords and javelins, who appear to be attacking a troop of soldiers seen at a little distance on the left. *Date assumed*, 1641.

*Dimensions*: 4,1—3,1 ('105—'079).

*States*: 1st. A spotty indefinite effect of shading, produced by irregular and zigzag lines, is seen in the background; the whole piece has a confused appearance. [Coll: A.]

2nd. The shading in the background is effaced, and visible traces of the erasure in a grey tint remain. M. Charles Blanc calls attention to a white patch upon the background, resulting from rubbing it in a vertical direction; the foreground is covered with horizontal strokes similarly produced. [Coll: BM. C. P. A.]

3rd. The background is cleaned with the burnisher. [Coll: BM. C. P. A. H.]

Like the preceding the plate still exists.

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276. A STUDENT IN HIS CHAMBER; CALLED 'A MAN  
MEDITATING.' (*Philosophe méditant.*)

This piece is executed in what is called Rembrandt's 'dark manner.' To the right is a table at the left of which a man is seated; before him is an open book, and above it a lamp is fixed to the wall throwing a faint light upon the subject; the student is nearly full face; he wears a flat cap, his left elbow rests upon the table, and the left hand is raised to his forehead in an attitude of meditation, his right rests on the arm of his chair. A curtain hangs down the right side. *Date assumed, 1642.*

*Dimensions:* 5,8—5,3 ('148—'135).

Wilson describes four States of this print, M. Charles Blanc recognizes six; so much is due to printing effects that the variations are very difficult to distinguish; with the assistance of G. W. Reid, Esq., Keeper of the Prints in the British Museum, I have, I believe, finally arranged them.

*States:* 1st. The outline of the flame is defined and ends in a point, the whole shading in the background and elsewhere is clearly and sharply worked, showing a transparency even in the darkest parts; the curtain has a single fold on the right, falling in front of the upright partition. [Coll: BM. C. A. H.]

2nd. The flame of the lamp is blunted; the shadow of the tray of the lamp has been reworked, producing a somewhat blurred effect; the curtain is still seen with one fold in front of the partition. [Coll: BM. C. P. A. H.]

In the British Museum is a duplicate of this State, in which some scratching is seen upon the flame, and a tint has been used to vary and deepen the shadows; but a careful examination in bright light reveals that there was no variation in the work on the copper beyond that described; the ink used in tinting has partly changed colour with age and has assumed a brownish hue.

3rd. The whole plate has been carefully reworked; this is best seen upon the hand, the face and the book; the curtain no longer has any fold in front of the partition; and the lines of the partition are strengthened; a strong double line is used to mark its form at the top. [Coll: BM. C. P. A. H.]

4th. Much of the fine work having disappeared, the lines have been still further strengthened; see the face and the shirt-front, from which the fine lines are entirely gone; the shadow below the tray of the lamp which had been reworked to form the 2nd State, has now failed, and has a spotty, mottled appearance; this is the usual state in which the print is found. [Coll: BM. O. P. H.]

5th. Used for a book plate and still further coarsely reworked; the beauty of the plate is entirely gone. [Coll: BM. C. P. A.]

Many curious variations exist of this State. One at Amsterdam is on a large page for a book; the flame is here made very broad, about  $\frac{1}{16}$  inch (.010), the paper is 11,3—14,0 (.287—.356).

The very rare book for which the plate was used is entitled *Van het licht der Wysheydt in duystere en seer benevelde Eeuwen* (*Of the light of wisdom in centuries dark and clouded*).

Fine impressions of this print are seldom met with, so much depends upon the printing and so much upon condition. In the British Museum is a drawing by Rembrandt of the Nativity, in which there is a similar disposition of the lamp and of the partition on the right. It came from the Payne Knight Collection.

#### 277. THE HOG. (*Le Cochon*.)

The hog is lying across the foreground, its snout turned towards the left of the print; its legs are tied, and the cord from the hind legs is fastened to a stake. Above it appear five figures grouped to the left and only in outline; an old man with a basket on his arm, a boy who is teasing the animal with the squeaking of a bladder, two young children looking at the hog with faces expressive of pity, and a head in profile above them. In the lower right corner is *Rembrandt f. 1643*.

*Dimensions*: 5,6—7,2 (.143—.183).

*States*: 1st. The plate is soiled and its edges are irregular, it is  $\frac{3}{16}$  in. (.008) wider at the top on the left. [Coll: BM. C. O. P. A. H.]

2nd. The plate is cut even. Some very regular vertical strokes crossed by a few horizontals shade the cheek of the boy with the bladder, and some fine vertical strokes appear below his left elbow. This State is rare, and I suspect is recent. [Coll: BM.]

*Copy*. Same d. See *Plate IX. fig. 43* for distinctive variation. It is by the Hon. and Rev. Richard Byron.

*Copy rev. of the 2nd State*. Very hard and coarse; the beast's snout touches the edge, and his foot the bottom of the plate.

*Copy rev.* Within the subject, at the lower right, is *Novelli inc. 1791*; it is his *No. 22*.

*Copy*. Same d. *Bibl. IX*.

278. AN ACADEMICAL FIGURE SEATED ON THE GROUND.  
(*Académie d'un homme assis à terre.*)

The nearly undraped figure of a man is represented sitting on the ground, his body on the right, and his feet towards the left of the print; his face is turned from the spectator; he is supporting himself on his left arm, his right hand resting upon his knee. The background behind the figure is shaded. Low down to the left is *Rembrandt f.* 1646.

*Dimensions*: 3,9—6,6 ('099—'168).

[Coll: BM. C. P. A. H.]

279. A FIGURE, FORMERLY CALLED 'THE PRODIGAL SON.' (*Homme nu assis.*)

The figure is placed on the left side of the plate. It represents a man seated, seen in front, clothed only about the waist, his feet placed on a flat stone raised a little from the ground by a support at each end; his hands are clasped. In the background is a curtain with many folds, so disposed and shaded as to throw the figure into relief. In the lower left is *Rembrandt* 1646.

*Dimensions*: 6,5—3,8 ('166—'097).

[Coll: BM. C. O. P. A. H.]

Early impressions show a little burr.

*Copy* reduced. Bibl. IX.

M. Charles Blanc tells us there is a drawing for this figure in the library of the arsenal at Paris, in which the expression of the features is even more lugubrious than it is on the copper. [Bibl. VIII. v. ii. p. 16.]

A drawing exists, in the same direction, which has been erroneously attributed to Rembrandt, but is, I believe, by Gerbrand van Eckhout.

280. ACADEMICAL FIGURES OF TWO MEN. (*Figures académiques d'hommes.*)

On the left side of the plate are two models, unclothed except about the waist; the nearer figure is seated, with his left knee bent and his right knee extended; the other is standing, with his right arm leaning on a cushion and his left

hanging down. In the right background is a delicate etching in no way connected with this subject, but executed at a much earlier time, and which was entirely overlooked when Rembrandt worked these studies upon the plate. This etching represents a large old-fashioned fireplace, such as is seen in *No. 226, Tobit, blind*; and sideways in *No. 284, An Artist drawing from a Model*; in front of the fireplace is an old woman playing with a child in a go-cart; the little scene is so pretty and so tenderly conceived that we could wish Rembrandt had used another plate on which to immortalize his ungainly figures. *Date assumed, 1646.*

*Dimensions: 7,7—5,0 ('196—'128).*

*States: 1st.* The acid has failed in several places, *ex. gra.* on the right jaw and neck of the standing figure, on the cheek, neck, right arm and shoulder of the one who is seated, and also along the left edge of the plate, at the height of his shoulder. [Coll: BM. C. P.]

*and.* These places are reworked. The plate still exists and inferior impressions are not uncommon. I have seen one in which the attempt has been made to 'restore' the marks of the acid. [Coll: BM. C. O. P. A. H.]

An impression at Cambridge of the *1st State* was printed from the imperfectly cleaned plate; this has imparted a tint to the background; the plate also appears to have been passed lightly through the press, the result is that the scene to the right can with difficulty be perceived. This, however, must not be mistaken for an earlier impression, *before the scene in the background*, for this little group was etched possibly ten years before the academical figures.

A design for the upper figure exists, though the attitude is somewhat varied, and the figure is rather more clothed. This drawing measures 10,0—7,6 ('254—'193). In the possession of M. Charles Blanc is a second design for the standing figure, which has been more closely followed in the etching.

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281. THE SHEPHERDS IN THE WOOD. (*Le Vieillard endormi.*)

An old man is sitting asleep at the foot of a tree; he leans his head upon his right hand. In the foreground to the left are seated a young man and a young woman who is



turning her head towards the old man ; behind, partly hidden by the trees, are two cows. *Date assumed, 1646.*

*Dimensions:* 3,1—2,3 (·079—·058).

[Coll: BM. C. O. P. A. H.]

*Copy.* Same d. I have not seen it.

*Copy.* Same d. Bibl. IX.

**282. THE FRIAR IN THE CORNFIELD.** (*Le moine dans le blé.*)

A Friar and a woman are in a cornfield ; a jug stands on the ground to the right ; in the distance a reaper is seen at work. *Date assumed, 1646.*

*Dimensions:* 1,9—2,6 (·048—·066).

[Coll: BM. C. P. A. H.]

*Copy.* Same d. (described by Bartsch) ; may be known by a strong line which borders the subject at the bottom, and is about  $\frac{2}{10}$  inch above the plate line ; there is a variation in the large ear of corn which rises on the right. *Plate IX. fig. 44.* In the copy this rises to the top of the plate. The copy is even rarer than the original.

**283. LEDEKANT.** (*Le lit à la française.*)

**Two persons are seen.** At the head of the bed, to the right, is a covered table with a drinking glass and two plates of cakes ; on one of the bedposts hangs a man's cap with a feather ; in the left background is seen an arched recess leading to a door, upon which is *Rembrandt f. 1646.*

*Dimensions:* 5,0—6,9 (·128—·176).

*States:* *1st.* The plate is 6,0—8,9 (·153—·226). There is a clear space at the top of the subject within the plate. (I have never seen an impression in this State.)

*2nd.* The clear space at the top is cut off, the plate measures 5,0—8,9 (·128—·226). It is in this State, says M. Charles Blanc, that the name and date appear. [Coll: BM. P. A. H.]

*3rd.* The plate is reduced upon the left ; the recess and door, with the name and date, are gone. [Coll: P.]

*Copy* in rev. of the *3rd State* : modern and very indifferently engraved.

284. AN ARTIST DRAWING FROM A MODEL. (*Le peintre dessinant d'après le modèle.*)

A nude female figure is standing upon a low stool and seen from behind, her face in profile to the left; the artist is seated low down on this side, in the attitude of drawing from the model; these figures are only sketched. The room is hung round with turbans, arms, etc., representing probably Rembrandt's own studio. Behind is a large easel with an artist's drawing board upon it; the background is finely shaded, against it in relief is seen a large branch of palm, which rises from the side of the model, and in the upper right is placed a bust with some drapery disposed about and behind the head. *Date assumed, 1647.*

*Dimensions:* 9,1—7,2 ('231—'183).

*States:* 1st. The easel is entirely white; the shading in the background is finely executed, giving the shadows of the model and the bust. I only know one impression of this State; it was contributed by R. S. Holford, Esq., to the Rembrandt Exhibition of 1877. Some bold pencil work is seen upon it, which deepens the lines upon the bust and in the shadows, probably wrought by the master himself.

2nd. The upper part of the easel, above the drawing board, is shaded, and it has also a shading below it, and on its lower right corner. The drapery hanging from the arm of the model is lightly shaded, the background is worked over, and much of the beautiful transparency of the dark shadows is lost. [Coll: BM. C. P. A. H.]

*Copy.* Same d., 10,0—7,7 at the top, 7,4 at the bottom ('254—'196 and '188). The face of the model is clearly outlined. *Platz IX. fig. 45.* Below the subject is *Rembrant del. No. 325. Georg. Leop. Hertel exc. A. V.*

The plate is still in existence, and has been heavily reworked; impressions from it are harsh and ineffective, looking more like indifferent copies than as if printed from the original copper.

The sketch for this print is among the treasures in the British Museum; it is in reverse, and measures 7,5—6,5 ('191—'166); the figure of the artist is in shade. Vosmaer [Bibl. XXXVII. p. 282] has given a reproduction of it.

It has been confidently asserted that the shading in the background is entirely the work of a pupil, F. Bol, and that the *ébauche* only is by Rembrandt. It is not impossible that

the *additional* shading which distinguishes the *2nd state* was by an assistant; but of the original work, as seen in the unique *1st State*, there can be no question.

In the Rembrandt Exhibition of 1877 this print was placed under the year 1637; the character of both the sketch and the shading is, however, of a later time, and I have the satisfaction of knowing that my decision to place it in the year 1647 meets with the approval of more than one eminent connoisseur.

Bartsch says that the name formerly given to this print was *The Statue of Pygmalion*. M. Charles Blanc has some interesting notes upon it which may be consulted with advantage. [Bibl. VIII. ii. pp. 13-15.]

285. THE SPANISH GIPSY. (*La petite Bohémienne espagnole.*)

An old woman, rather to the left, wearing a hood and large cloak, and supporting herself by a stick, is accompanied by a younger woman seen full face with pleasing features, also wearing a hood. To the right and left are the trunks of trees, and to the left what appears to be a little dog seated on a wall. *Date assumed, 1647.*

*Dimensions*: 5,2—4,5 ('133—'115).

[Coll: BM. C. O. P. A. H.]

*Copy*. Same d. This might easily be taken for a somewhat worn impression from the original plate; when cleverly touched upon with rich coloured ink, as I have seen it, it is very deceptive; among other differences may be noted the shading in the left foreground. See Plate IX. fig. 46.

*Copy* in rev.; by Vivares.

*Copy*. Same d. Bibl. IX.

The subject is from a tragedy printed at Amsterdam, and founded on a Spanish tale, *The Preciosa* of Cervantes. I have been entirely unable to find the book in which this print appears. M. Charles Blanc tells us that each act is illustrated by an engraving, though only the above described was by Rembrandt. [Bibl. VIII. ii. p. 274, etc.]

**286. MEDEA; OR THE MARRIAGE OF JASON AND CREUSA.**  
*(La Médée, ou le mariage de Jason et de Créuse.)*

The scene is laid in a temple the arched roof of which is supported by columns. From side to side a curtain-rod is stretched, supported in the middle by a cord; the curtain is drawn to each side and discloses the interior of the temple, which is crowded with spectators. On the right, between two columns, appears the statue of Juno, placed in a sitting position beneath a canopy and accompanied by a peacock; before the statue is an altar with smoke rising from it, and a priest is standing by. Jason and Creusa are discovered kneeling before the altar. In a gallery beyond is a party of musicians. The ascent to the body of the temple is by a double flight of steps, towards which, on the right, Medea is seen approaching, holding a handkerchief to her face as if weeping, her train is supported by a page. In a clear space below the subject are engraved (though not until the 4th State) four Dutch verses beginning *Creus en Jason*, etc.; and on the right, *Rembrandt f. 1648*.

*Dimensions:* 9,5—7,0 ('241—'178).

*States:* 1st. The head of the statue of Juno is covered with a calotte; the border of the dress of Medea does not come so near the lower line which borders the print as does the dress of the page who bears her train; Medea's dress is rather more than  $\frac{1}{16}$  inch ('011) from the lower line of the subject; the foot of the page is not seen. Platr IX. fig. 47. [Coll: BM. C. O. P. A.]

2nd. The dress of Medea is lengthened, it comes as low as the foot of the page, which is now introduced. Medea's dress comes to within  $\frac{3}{16}$  inch ('008) of the lower line of the subject. [Coll: C.]

3rd. On the head of the statue of Juno is a crown. [Coll: BM. A. H.]

4th. The verses with the name and date are added. [Coll: BM. P. A.]

5th. The plate is reduced; the clear space below, and with it the verses and name and date, are cut away. [Coll: BM. C. P. A.]

*Copy.* Same d. of 3rd State. 10,4—7,0 ('264—'178). The clear space below is 1,2 ('031) deep, in the upper right is *WM* 1834, the initials of William Morley: it is a clever copy.

*Copy rev.* Has totally failed in the foreground; there is a blotch on the wall above the bannister, as if the copper had broken down in the press. No. 5, *Novelli*.

*Copy of 1st State.* Same d. Bibl. IX.

The print was etched as an illustration for a tragedy composed by Jan Six and entitled *Medea, Treurspel, Amsterdam, bij Abraham de Wees en Jacob Lescaille op de Middeldam in't jaer, 1648.*

In the splendid Collection at Amsterdam the volume in which it appears is preserved; there is also an impression of the 4th *State* upon a large sheet of paper folded together, ready to appear as an illustration. A similar impression is also in the Collection of Mons. Dutuit, on which, in the lower left, is written *H. Six*; in the same Collection is also a superb impression of the 1st *State* on India, at the back of which is written in faded brown ink *d. medea six*, and in pencil, though in a more recent hand, '*selected by Rembrandt for the Burgo-master Six.*' It should be remembered that at the time when Six printed his tragedy, that is in 1648, he was not Burgo-master. He was then only thirty years of age, and did not attain his honours until the year 1691, long after Rembrandt's death. [Bibl. XXXVII. p. 269.]

The verses which appear at the foot of the 4th *State* may be thus rendered :—

*Creus and Jason promise here to be faithful to each other ; Medea, Jason's wife, shamefully rejected, is excited by bitter anger—vengeance impels her acts. Alas infidelity, how dearly thou art purchased.*

### 287. THREE BEGGARS AT THE DOOR OF A HOUSE.

(*Mendiants à la porte d'une maison.*)

The beggars are standing at the door of a house, at the left of the print, asking alms of an elderly man who leans over the door hatch and is giving them money; this man has a long beard, wears a high cap, and has his right hand in a sling; the beggar furthest away is an old man in a broad-brimmed hat; the middle one, who receives the money, is a young woman with a child at her back, she has a stick in her left hand and a basket on her arm; the third is a boy seen from behind wearing a large hat. In the lower right corner is *Rembrandt f. 1648.*

*Dimensions* : 6,5—5,1 ('166—'130).

*States* : 1st. The shadow of the beggar woman falls upon the ground to the left and is seen upon the lower part of the door ;

there are projections sideways in this shadow; that on the ground is made by her hand, the one above falls upon the door hatch, and a white unshaded space is seen above, a larger unshaded space below this projected shadow. In the *1st State* the fine right-to-left diagonals which border the upper white space are neither very regular in length nor very close together, but they are sharply and clearly etched.  $\frac{1}{4}$  late X. fig. 48. [Coll: BM. C. P. A. H.]

*2nd.* This 'border' of the upper white space is edged by numerous very regular and very close lines and interlines; the whole shading on the door hatch is similarly worked upon; fine interlines are also seen in the shading in the spring of the arch above the door. There is an old impression of this *State* at Cambridge printed in red ink. [Coll: BM. C. P. A. H.]

The plate has been still further and very coarsely reworked; impressions are frequently met with, but it is not necessary to describe them. Some of these are skilfully tinted with a fine brush.

Bartsch, and after him Wilson, describe an impression *before the name and date*. I have seen three such impressions; one of these is at Cambridge and is a *2nd State*, as described above; it is evident that a piece of thin paper has been placed upon the plate, concealing the signature, etc., before the impression was taken; another, also a *2nd State*, is at Amsterdam, and has been similarly treated; the third, an inferior impression of the *2nd State*, is in private hands. M. Charles Blanc says he has seen several impressions of this pretended *1st State*, and tells us that the original copper came into the possession of Basan, and from him passed into the hands of the Widow Jean.

My conclusion is that the variations which constitute the *2nd State* were made shortly after Rembrandt's own time, and that when the plate came into the ingenious old woman's hands, it occurred to her to manufacture a *1st State before the name, etc.*, and that a few impressions were drawn off, and that the plate, now somewhat worn, was carefully retouched and prints taken with the name and date.

*Copy.* Same d. The shadow on the door post, under the sling in which the man's right hand is suspended, is about  $\frac{1}{10}$  inch from the sling, and is parallel to it; in the original this shadow shows a row of verticals rising above the right-to-left diagonals; in the copy the diagonals are continued to the height of the verticals.

*Copy rev.* The shadow of the woman's stick is in the same line with the stick; on an impression of this copy at Amsterdam is written, in very faded ink, *Maria Boortens fecit, 1658*.

*Copy rev.* A deep scratch and a mark of corrosion pass from the face of the man within the door diagonally towards the left hand corner, over the hand of the woman and the hat of the boy.

*Copy rev.* Regular cross-work shades the boy's satchel just below the bottle at his waist. *No. 7, Novelli.*

*Copy.* Same d. Bibl. IX.

**288. A JEW'S SYNAGOGUE. (*La Synagogue.*)**

Two old Jews stand in the foreground to the left, at the entrance to the Synagogue, in earnest conversation; the one facing the spectator rests his left hand on a stick, and holds his right upon his breast; his face and attitude are expressive of attention. Further away, in the middle of the piece, is seated a Jew, seen from behind; to the right two men are coming out, and behind them others are walking and conversing. Upon the stonework above the left shoulder of the Jew with the stick is *Rembrandt f.* and below it 1648.

*Dimensions:* 2,8—5,1 ('071—'130).

*States:* 1st. As described. In Serrati's Catalogue (Lot 322) an impression is described, 'before it was finished with the dry point, not mentioned in this State by Daulby or Bartsch; very curious.' This no doubt was an impression of the 1st *State*, which is excessively rare, and was evidently unknown to Bartsch. [Coll: BM. P.]

2nd. The forepart of the foot of the Jew to the left is shaded (it was white); his gown, below the knee and along the lower border, is worked over; the shading upon the ground between the bottom step and the right foot of the Jew coming out of the synagogue is covered with downward lines bearing from left to right, parallel with the step. [Coll: BM. C. P. A. H.]

3rd. The print has been coarsely reworked; the cloak of the Jew (to the left) is partly made clean again with the burnisher; and though it may be only by a printing effect, the face of the Jew in the distance, which was in profile, is now partly turned, so that both his eyes are seen. [Coll: C.]

*Copy rev.* The downward lines at the bottom of the step are wanting. By Novelli.

*Copy.* Same d. upon wood. Bibl. IX.

Early and good impressions of this plate are very rare; later ones are frequently found which are tinted or touched on with ink.

**289. THE BULL. (*Le Taureau.*)**

A bull, standing towards the right, is tied by the horns with a long rope, which is fastened to a stake on the left,

above which is a wooden stile ; the large trunk of a tree rises on this side, and in the right distance is a cottage. In the lower right corner is *Rembrandt f.* 164, the last figure lost in the line at the edge of the plate. *Date assumed, 1649.*

*Dimensions:* 3,0—4,1 (·076—·105).

[Coll: BM. A.]

Only two impressions are known. This little print is very justly praised by M. Charles Blanc, who gives an admirable copy etched by Flameng [Bibl. IX.].

### 290. THE SHELL OR DAMIER. (*La Coquille.*)

A representation of a very beautiful conical shell. The broad end is towards the left, the pointed end to the right. The background is entirely white, except for the shadow cast by the shell. Below, to the left, is *Rembrandt f.* 1650.

*Dimensions:* 3,8—5,2 (·097—·133).

*States:* 1st. As described. [Coll: BM. P. A.]

2nd. The background is shaded, leaving only a clear space of  $\frac{1}{16}$  inch (·012) below, in which are the name and date. The effect is so much weakened by this shading, that it may be doubted whether it was not done by another hand. [Coll: BM. C. O. P. A. H.]

*Copy rev.* On a larger plate ; by Sir A. Hume.

*Copy rev.* The shell is  $\frac{1}{16}$  in. deeper and longer ; by George Bickham.

### 291. DOCTOR FAUSTUS. (*Le Docteur Faustus.*)

He is represented standing in his laboratory on the left side of the print. He wears a white cap and academical gown. His writing-desk lies before him upon a table, on which his closed right hand is resting, while the other is placed upon the left arm of the chair, from which he has just risen, attracted by the sudden appearance of a luminous magic circle in the centre of a casement to the right. He is apparently watching the movement of a shadowy hand which points to a reflection of this circle in a mirror held by another hand below. Lower down, on the right, a pile of books lies upon the table, and below, in the right corner, is the upper half of a globe. In the left background are a shelf of books, an hour-glass,



a skull, etc., while many sheets of paper fastened together hang by the upper part of the casement. *Date assumed, 1651.*

*Dimensions:* 8,3—6,3 (·211—·161).

*States:* 1st. An upright book is seen to the right, partly cut through by the plate-edge. It is shaded by regular diagonals from right to left, not very close, nor running into each other. [Coll: BM. C. O. P. A.]

2nd. Additional very fine and close lines and interlines shade the book in the same direction as the lines in the 1st *State*. These close lines frequently touch. Patches of similar lines strengthen the shadow on the shoulder, compensating to some extent for the removal of the burr. [Coll: BM. C. P. A. H.]

3rd. The book is still further shaded at the top and a little way down the side by harsh diagonals right to left, and down the middle of the book is a series of regular horizontals. See Plate X. fig. 49. [Coll: C.]

*Copy.* Same d. Fine horizontal interlines deepen the shading behind the shoulder to the left; equally fine downward work shades the book. At the lower part of the plate, nearly in the middle among the shading, is *Bickham d. fec. 161.*

*Copy.* Same d. of 1st *State*. Bibl. IX.

## 292. THE BATHERS. (*Les Baigneurs.*)

A piece of water is represented, beyond which is a wood; in the middle of the print a man, who has been bathing, is coming out of the water; a naked man sits on the bank on his left with his hands and knees raised to his chin. In the right distance another bather is seen up to his knees in the water, and another is standing within the wood to the left. At the lower left is *Rembrandt f. 1651* (the third figure has been a 3, but is corrected in dry point to a 5).

*Dimensions:* 4,3—5,4 (·110—·138).

*States:* 1st. As described. [Coll: BM. C. O. P. A. H.]

2nd. Corrosions of acid are seen. An accidental spot is just above the foliage in the centre. [Coll: BM. C. P. H.]

It would hardly be worth while making a *State* depend on the accidental presence or absence of a corroded spot, but when this spot reveals the probability of the plate having been laid aside, perhaps for years, it becomes important to record it.

**293. THE STAR OF THE KINGS.** (*L'Étoile des Rois.*)

This is a night scene. Towards the right a lantern in the form of a star is carried by a boy surrounded by persons in fanciful dresses, one of whom wears a high cap; houses with lights in the windows are perceived on the left, and in the distance a second star, similar to the first, is seen. The name of *Rembrandt* is engraved amidst the dark shading in the lower right, but it is so covered by work that it can only be discovered in worn impressions. The date, if it exists at all upon the plate, cannot be deciphered. *Date assumed, 1652.*

*Dimensions:* 3,7—5,7 (·094—·145).

[Coll: BM. C. O. P. A. H.]

Gersaint relates that in his time it was still customary in Holland, on the Feast of the Nativity, for parties to parade the streets, carrying a lantern in the form of a star fixed upon a pole. They dressed in ridiculous imitations of royalty, attended with suitable music, and went from house to house to obtain money from the inhabitants.

The subject, differently treated, appears in a spirited painting by Jacob de Vos, jun., on panel 2 feet by 2 feet 6 inches. The star, resembling those in Rembrandt's print, is carried by a tipsy fellow in a fantastic dress, who, with three others in masquerade, is asking for money at the door of a house: this picture was to be seen in the Historical Exhibition at Amsterdam in the summer of 1876. There is an engraving of the same subject by *Van der Velde*.

Good impressions are rare, they are very dark and show much burr.

**294. THE SPORT OF KOLEF OR GOLF.** (*Le jeu du kolef.*)

The player is lightly etched upon the left; he holds a golf stick, with which he is striking a ball; on a bench to the right sits a man in a high crowned hat, resting his left elbow on a table, and his right leg along the bench. On the ground to the left is *Rembrandt* f. 1654.

*Dimensions:* 3,8—5,6 (·097—·143).

*States:* 1st. The shading along the top of the print has failed in several places. [Coll: BM. C. O. P. A.]

2nd. The white spaces where the cross-work was interrupted are worked over. [Coll : BM. C. P. A. H.]

This print has been reproduced as a smaller plate by the Heliogravure process. Bibl. IX.

295. THE GOLDSMITH. (*Le petit Orfèvre.*)

Crossing the front of the piece is a low table, upon which is placed an anvil; the goldsmith stands behind the table, and with his left hand he steadies a group representing Charity, placed upon the anvil, while with his right he uses a hammer; behind him, to the left, is a little lighted forge, and below his right hand are some tools. Upon the shaded front of the table, towards the left, is *Rembrandt*, 1655.

*Dimensions*: 3,0—2,2 (076—056).

[Coll : BM. C. O. P. A. H.]

Early impressions have much burr, and are on India paper; the best have a black spot about half-way up, touching the right edge of the plate; one of these is at Paris, another is in the Collection at Cambridge.

296. AN ALLEGORICAL PIECE. (*Le tombeau allégorique.*)

In this print is represented a broad pedestal, having a step in front and a grotesque mask at each corner; above the pedestal is an altar on which is an armorial shield surmounted by a coronet. Upon the altar the leg and claw of a hydra are perceived, the rest of the creature is enveloped in smoke. Two angels appear on either side holding between them two bunches of corn which are fastened in the middle, where stands a stork, the emblem of Holland, erect with wings displayed. The stork is surrounded by a luminous glory, the rays from which fall right and left upon the spectators, whose heads only are seen at the bottom of the print. Below, in front, is the figure of a man thrown down upon his back, and admirably foreshortened, whose head touches the plate-edge, while his legs rest upon the step of the pedestal. In the right background are trees, in the left some large buildings. Low down to the right, crossed by a broad line, is *Rembrandt* f. 1658.

*Dimensions:* 7,1—7,2 (·181—·183).

[Coll: BM. C. O. P. A. H.]

Bartsch has read the date 1650; Wilson and M. Charles Blanc have read it 1648. After very careful examination of every impression I have met with, I have no doubt the correct reading is 1658. This is very clearly seen in the impressions at Amsterdam and at Cambridge, and coincides with the year in which, if undated, I should have placed it.

The piece has been assumed to be an allegorical representation of an event which took place about 80 years before; viz. the Demolition at Antwerp of the Statue of the Duke of Alva; see a long note by Wilson [Bibl. VII. pp. 102-3]. In this he is followed by M. Charles Blanc [Bibl. VIII. vol. i. p. 81]. The suggestion is not an improbable one, but it is quite as possible that it referred to a more recent event, a brilliant victory gained in the very year in which it was executed. A battle was fought at Dunes in 1658 by the troops under Marshal Turenne, in which the Spaniards were defeated with a loss of 1,200 slain, and 2,000 prisoners. The illustration may have been intended for a book plate, but it is not known to have been so used. The finest impressions are on India paper, and are full of burr.

297. A WOMAN WITH HER FEET IN THE WATER.

(*Femme nue, les pieds dans l'eau.*)

She is sitting upon a bank turned to the left, with her feet in the water. She places her hands upon some linen which lies on a pillow near her, her head is inclined and in profile; she wears a cap; the background is rocky with foliage; behind her appears the upper part of a rustic chair. In the left corner at the top is indistinctly seen *Rembrandt f.* 1658.

*Dimensions:* 6,3—3,2 (·161—·081).

[Coll: BM. C. O. P. A. H.]

In early impressions the margin is rough and soiled, the best are on India paper.

*Copy.* Same d. Bibl. IX.

## 298. A WOMAN PREPARING TO DRESS AFTER BATHING.

*(Femme au bain.)*

She is unclothed, seated, and seen in front, but her head, which inclines downwards and to the right, is in profile. On her head is a close-fitting cap; her right hand, in which she holds some portion of her dress, rests upon her thigh, her left is extended to a chair which stands beside her, and on which lies a hat with a high crown. On the left side at the top in a panel is *Rembrandt f. 1658*.

*Dimensions:* 6,3—5,1 ('161—'130).

*States:* 1st. The cap worn at the back of her head extends at least  $\frac{3}{16}$  inch ('013) behind her hair. [Coll: BM. C. P. A.]

2nd. The cap is flat, and fits close to the back of her head. *Plate X. fig. 50.* [Coll: BM. C. P. A. H.]

The same low cap as that seen in the 2nd *State* appears on the *Head of a Woman, a Study*; among the Rembrandt drawings in the British Museum.

## 299. A WOMAN SEATED BEFORE A DUTCH STOVE.

*(La femme devant le poêle.)*

She is seated in a chair on the left and turned towards the right, and is unclothed to the waist; her right hand rests upon some linen which apparently she has just taken off, and which lies on a stool below her hand; her left foot is bare and rests across her slipper; to the right of the print is a large Dutch stove, ornamented with little pillars at the corners, with figures in ovals, etc.; in the square pipe or chimney which rises from the top of the stove is a key, but this does not appear until the 4th *State*. Upon the upper horizontal part of the stove-pipe is *Rembrandt f. 1658*.

*Dimensions:* 9,0—7,4 ('228—'188).

*States:* 1st. The shading of the woman's right side from the arm to the waist consists of a series of diagonals from left to right, only crossed by others just under the arm and again a little below the left breast. *Plate X. fig. 51.* A niche in the wall behind has only its right outline defined. There is an impression at Amsterdam which has been tinted below the right breast, a suggestion for the additional work which marks the next *State*. [Coll: BM. C. A.]

2nd. The woman's right side from the arm to the waist is

entirely covered with a second diagonal line from left to right crossing the first; diagonals right to left shade the left side of the stove pipe. [Coll: BM. C. P.]

3rd. A diagonal from right to left deepens the shadow on the fourth finger of the right hand; the right foot is covered by a cross line in the direction of its length; the background shows the form of the niche. [Coll: BM. C. P. A.]

4th. The key is introduced. [Coll: P.]

5th. The upper front part of the woman's petticoat is covered with cross-work. [Coll: C. A.]

6th. The woman no longer wears a cap, she appears with her hair tied at the back of her head in a knot. [Coll: BM. C. P. A. H.]

*Copy rev.* The petticoat is shaded to the top, but the key is not introduced. This copy has no name, but I believe it to be by Cumano.

It would be difficult to say where Rembrandt's work ends upon this plate. The variations are not so evidently by another hand as in most of the later States of his prints.

300. A NEGRESS LYING ON A COUCH. (*La Nègresse couchée.*)

She is lying on a bed, her head towards the right; her knees are bent, the right leg is drawn up so much that the foot lies under the calf of the left leg; the background is darkly shaded, and the figure itself has so much shadow that I have restored the name first given by Bartsch of *The Negress*. In the lower left is *Rembrandt*, 1658.

*Dimensions:* 3,1—6,2 (·079—·158).

*States:* 1st. The work does not in many places reach the top of the plate. The drapery on which the figure is laid is unshaded along the right, except by single lines. I have only seen one impression of this State. [Coll: P.]

2nd. Cross lines shade part of the drapery to the right, the plate has been partially reworked. [Coll: BM. C. P. A.]

3rd. The work is continued to the top of the plate. [Coll: BM. C. P. A. H.]

The beauty of an impression of this print depends more on the successful printing than on the State in which it appears. I know impressions of the 3rd, as for instance one in the Collection of J. Webster, Esq., very much finer than are some impressions of the 2nd. There are a few dry-point

lines upon the hip, which, when they print badly, mar an otherwise fine impression. A drawing exists which is attributed to Rembrandt; it is in the same direction, but is evidently a more recent work.

301. ANTIOPE AND JUPITER. (*Antiope et Jupiter.*)

She is lying on her right side asleep, her head is placed high on the pillows to the left, her arms are thrown over her head and meet together; the figure of a Satyr stands beyond, a curtain hangs in a festoon near his head. Below the woman's right knee, upon the bed clothes, is *Rembrandt f.* and lower down, 1659.

*Dimensions*: 5,5—8,1 (140—205).

*States*: 1st. As described. [Coll: BM. C. O. P. A. H.]

2nd. In the upper right is inscribed *Jupijn als hij onsluit*. The impression of this State shows that the plate had been almost entirely reworked. I have found impressions before the inscription so poor and worn that I have no doubt this retouch and the addition of the inscription were effected after the plate had left Rembrandt's hands. I have not met with this State in any of the large collections.

Among the engravings of Annibal Caracci is a Jupiter and Antiope (Bartsch, vol. xviii. No. 17), signed and dated A. C. 1592. Though the above is not copied from this print, it is evident that Rembrandt had seen and was influenced by the composition.

302. THE WOMAN WITH AN ARROW. (*La Femme à la flèche.*)

She is unclothed, seen from behind and seated on a bed; her legs are crossed and her left foot is raised so as to show the sole; her left hand rests upon the bed, and in her right she holds an arrow upright a little way from the barb; she has a bracelet on her wrist, and on her head is a close netted cap; a curtain is drawn up in festoons on either side; her dress lies on the bed beside her, a sleeve hanging down and resting on the ground. At the bottom to the left is *Rembrandt f.* 1661, the *a* is omitted and the *d* reversed.

*Dimensions*: 8,0—4,9 (203—125).

*States: 1st.* The name is hardly perceptible, some small white spaces appear in the shading of the foreground above and to the right of the date; the shading within a triangular space between the heels is covered with cross-work, but to the left of this, with the exception of a very few hatchings, the shading consists only of close lines from right to left. It is a trial proof and not well printed. [Coll: BM.]

*2nd.* The space just spoken of is covered with harshly executed cross-work from left to right. [Coll: BM. C. A. H.]

*3rd.* The name and date are strengthened, and the little white spaces which appeared near to it are worked over. [Coll: BM. C. P. A.]

This was, so far as we know, the last etching that Rembrandt executed. It is a print of singular beauty, though so much depends upon the burr that it is rarely found in its finest State; that which we call the *1st* is a trial proof only, and does not show to advantage. What may possibly be a design for this etching is preserved in the British Museum; it is in bistre, in rev., and measures 11,7—7,2 (297—183); the attitude is much the same; the woman is seated on a chair, and the bed, with one curtain withdrawn, is to the left. This drawing has considerable merit, and may be authentic, but it is more like the work of a pupil, who has either filled in Rembrandt's sketch, or has used it for his copy.





## FOURTH CLASS.

## LANDSCAPES.

Numbers 303 to 329.

**303. A LARGE TREE AND A HOUSE; AN EARLY MORNING EFFECT. (*Le grand arbre à côté de la maison.*)**

To the left is a house with an open casement through which appears the upper part of a little figure; a large tree stands by the side of the house, with a few trees more to the right; across the foreground is a lake edged with water weeds, and hilly ground rises beyond. In the middle, just above the plate-edge, is R. *Date assumed*, 1640.

*Dimensions*: 1,5—3,2 ('038—'081).

[Coll: BM. C. O. P. A. H.]

This very beautiful little piece is not much known, and when met with is too often carelessly passed by. A very fine impression from the Collection of M. Eugène Dutuit, of Rouen, in which the R did not appear, was in the Rembrandt Exhibition of 1877; the plate-edges were soiled; every line in the etching was bright and clear, but a little discoloration over the exact spot where the initial should have been showed that the letter had not been printed. The scene represents very early morning; the clearness of the eastern light preceding the sunrise, the treatment of the clouds, and the grey uniformity of tone over the whole print are singularly effective.

**304. A VIEW OF AMSTERDAM. (*Vue d'Amsterdam.*)**

The city of Amsterdam with its towers and churches is seen in the distance; we remark, about the middle of the print, a large double-roofed building, with a windmill to the right, and a spire to the left; further still to the left is the river Amstel, with its wharves and shipping; the foreground is low and marshy. *Date assumed*, 1640.

*Dimensions*: 4,4—6,0 ('114—'154).

[Coll : BM. C. O. P. A. H.]

This beautiful landscape has unfortunately attracted the attention of copyists, who have spared no pains to execute deceptive imitations, and who have too well succeeded ; more than once I have met with these copies in the hands of collectors who have believed that they possessed the original ; the subject is one which a skilful engraver, assisted by photography, can reproduce even to the minutest line. Such are those imitations taken by the Heliogravure process of Armand Durand, which may be distinguished rather by the modern paper and the position or absence of plate mark than by any especial variation. Of older copies there are two which are not quite so deceptive ; their position upon the plate will assist the student in recognising them.

*Copy.* Same d. There are many small variations difficult to describe, and which could only be recorded by a careful tracing. It will be sufficient for the purpose of distinction to remark that in the copy the subject is placed lower down on the plate than it is in the original ; the deep strokes which cross the foreground are in the copy almost touching the plate-line. A trifling variation distinguishes this from the next copy described ; the largest of the little windmills upon the right leans to that side, and a fourth mill, rising above a bit of unshaded foliage, nearer to the right edge of the plate than the other mills, is wanting. Though not named, this copy is by the late Lucy Brightwell, of Norwich, and was executed about 1844.

*Copy.* Same d. Like the last the whole subject is placed lower down in the plate ; the work, especially at the right, being carried almost to the plate-line. It is a clever and a deceptive imitation of the original, though it ought not to deceive the connoisseur. It bears no signature or date, but was the work of James Bretherton.

*Copy.* Same d. Bibl. IX.

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### 305. REMBRANDT'S MILL. (*Le moulin.*)

The mill is placed to the left of the print ; a wooden stage or platform surrounds it, and resting on the right side of this stage are seen the framework and windlass for turning the cupola and sails to the wind ; there are two doors to the mill above the stage, approached by ladders ; a man with a sack on his back is about to ascend that to the right. The miller's house is placed to the right of the mill, and is of a square form ; it is covered with tiles, as are also the sides of the upper storey, which is lighted by two little dormer windows ; beyond to the left another house is seen. In the lower right corner is *Rembrandt f.* 1641.

*Dimensions:* 5,7—8,2 (·145—·208).

[Coll: BM. P. A. H. C. O.]

There is an impression in the British Museum in which a chimney is introduced about  $\frac{3}{8}$  in. (·013) high, rising from the roof of the house to the right of the mill; it is an early impression, and as the lines formed by the cracks in the varnish remain, and pass through the chimney, and are still seen in later and less brilliant impressions, I am at a loss to explain the introduction of this chimney and the manner of its subsequent removal, since there is no trace of its having been burnished out. If added with a pen it has been very skilfully done.

*Copy.* Same d. It measures 7,1—8,4 (·181—·213).

The subject is placed rather more than  $\frac{1}{16}$  in. (·006) above the plate-line instead of close upon it, and it nowhere reaches the left edge of the plate. The copy is in two States: in the 1st large patches of white are seen above the little windows in the upper part of the mill to the left; in the 2nd, among the variations, is the following: there is in the original a light diagonal, left to right, on the foreground above the name of Rembrandt; within this shading is a zigzag about  $\frac{1}{8}$  in. (·010) above the *d* in a left-to-right direction; in the copy this zigzag forms two distinct letters *N. N.* This copy is by Lucy Brightwell. Plate XI. fig. 52.

In 1844 Maberly [Bibl. XXX.] wrote thus of this copy: 'Great interest and well-merited admiration has been recently excited by an etching executed by a lady amateur, but not published. It is highly creditable to her taste and talent, being so excellent a copy of Rembrandt's *Mill* that none but skilful judges are able to distinguish it from the original.' A 'skilful judge' ought to distinguish it at a glance, even from an inferior impression of the original; but it is within my knowledge that amateurs have been sometimes deceived; the entire absence of the cracks in the varnish which distinguish every impression of the original plate should have been sufficient to arouse suspicion.

*Copy.* Same d. Very harsh and coarse; the last figure of the date is cut off by the plate-edge, the water mark is a circle with a dog in the centre, and *W. W.* below it. It is by Richard Byron.

*Copy rev.* Very poor; by Vivares.

*Copy.* Same d. Bibl. IX.

Impressions of this print are not unfrequently met with; the finest I have seen was contributed by F. Seymour Haden, Esq., to the Rembrandt Exhibition in 1877. A study in brown ink, described as for this etching, appeared in the Andreossy sale in 1864.

The original mill from which the print was taken, once erroneously supposed to be the birthplace of Rembrandt, is said to have stood at Carwijk op der Rijn.

**306. A LARGE LANDSCAPE WITH A DUTCH HAY BARN.**  
*(La chaumière et la grange à foin.)*

In the centre of the piece is a dilapidated cottage with a few low trees growing by it to the left; further on, at the end of the building, is a Dutch hay barn with a waggon standing within it; in front of the cottage is a little wooden platform projecting over a piece of water; two children are playing on this platform; to the right a woman, followed by a dog, is crossing a bridge of planks; on the same side, in the distance, the chimneys and gables of a large house rise above the trees, before which runs a river communicating with the water that partly surrounds the cottage; in the left distance is a large town. In the lower right corner is *Rembrandt f.* and below it, 1641.

*Dimensions:* 5,1—12,7 ('130—'322).

[Coll: B.M. P. A. H. C. O.]

*Copy.* Same d. The variations are minute and not easy to describe; among others we may remark in the original some very fine descending strokes left-to-right, covering the foliage directly above the latter part of Rembrandt's name, which are not seen in the copy; again, the diagonals, left-to-right, which shade the small patch of water to the left of the name, and below the water-weeds, are, in the original, fine and somewhat close, while a few harsh strokes only are seen in the copy. I believe this is a very old copy, possibly taken in the master's own time, but I do not know by whom. Placed side by side with the original, it ought not to be deceptive; it could, under no circumstances, be passed off for an early impression, but it is a very clever imitation of an ordinary one, and both this copy and the next described have been shown to me as originals.

*Copy.* Same d. Upon the small distant buildings to the left, about  $\frac{1}{16}$  inch ('020) from the edge of the plate, is a short curved slipped stroke, passing from a roof downwards into the field below, its ends are towards the left; the pole of the hay barn, to the right, has an unfinished outline.

This copy is by Lucy Brightwell, of Norwich. For another variation see *Plat. XI. fig. 53.*

*Copy.* Same d. Much less deceptive; the work upon the foliage on the left of the cottage has a spotty appearance, and there are many variations in detail; I have given one, see *Plat. XI. fig. 53.* Just above a little wheel there is a bit of sloping ground, shaded from right to left, and in the original partly covered with regular horizontals; in the copy we see only one or two irregular strokes. This is by James Bretherton.

*Copy.* Same d. *Bibl. IX.*

In the catalogue of the Howard sale (2nd portion, lot 48) a very beautiful drawing of part of this print is thus described : 'Landscape study for the right-hand portion of the well-known composition entitled "A large Landscape with a Cottage and Dutch Hay Barn," giving nearly the whole of the latter building and the church in the distance surrounded by trees, but larger than the etching, boldly drawn with a reed pen and bistre.'

This drawing, measuring 6,1 — 10,5 ('156 — '266), is in the same direction as the print (studies for the etchings, it will be remarked, are generally in reverse) ; the handling is very fine and spirited, but I hesitate to accept it as an authentic work.

A drawing, described as a study for the print, appeared at the sale of the Andreossy Collection, 1864. This I have not seen.

The print, though not uncommon, is seldom seen in its highest excellence. Two superb impressions from the Collections of Mr. Brodhurst and Mr. Fisher appeared in the Rembrandt Exhibition of 1877. So much of the beauty of this print depends upon the depth and quality of the shadows on the cottage and foliage, and the softened and graduated tones of the middle and extreme distances, that in later impressions we frequently meet with the evidences of an attempt to restore these shadows and these tones ; the rework is often skilfully executed, and will deceive the amateur if he is not upon his guard.

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307. A LARGE LANDSCAPE WITH A MILL-SAIL. (*La chaumière au grand arbre.*)

To the left are two large trees, one of them cut through by the left edge of the plate, and both by the upper edge, at about half their proper height ; behind the tree with spreading branches, is a large thatched cottage, above the roof of which rises the sail of a windmill ; at the open cottage door stands a boy with a younger child stooping down before him ; a wooden platform projects into a sluggish stream, which passes across the print and disappears in the right distance, where a village is seen with church tower and windmill ; in the lower right the bank is covered with waterweeds, and near to where a duck is pluming itself is *Rembrandt f.* 1641.

*Dimensions :* 5,0 — 12,7 ('128 — '322).

[Coll: BM. P. A. H. C. O.]

*Copy.* Same d. The shading upon the trunk of the tree consists almost entirely of strong curved lines, showing the roundness of the trunk; the mill-sail is expressed by feeble uncertain lines. It is by Cumano, and is not deceptive.

*Copy rev.* on a smaller plate. In the right-hand lower corner is *R. By. fecit* (Richard Byron).<sup>1</sup>

*Copy.* Same d. Bibl. IX.

**308. A COTTAGE WITH WHITE PALES.** (*La chaumière entourée de planches.*)

In the middle of the print is a cottage standing by the side of a road, and rising above each end is a tree; the side of the cottage is concealed by high white pales, which give the name to the piece; a fence of a few planks laid horizontally is seen, to the left, projecting into a sheet of water which extends along that side and over part of the foreground; on this water two ducks are swimming; upon the road is a waggon without horses, and beyond the road a bank or dyke, which is continued behind the cottage, gradually disappearing to the left; two dogs are on the dyke, to the right. Low down, a little to the left, is *Rembrandt f.* and below the name, almost upon the plate-edge, and scarcely legible, is, in the *2nd State*, 1642.

*Dimensions:* 5,1—6,3 (·130—·161).

*States:* 1st. The continuation of the dyke, to the left of the cottage, is shaded only by a few widely separated strokes from right to left; the name of Rembrandt appears, but not the date. [Coll: BM. O. A.]

2nd. The continuation of the dyke is shaded by close strokes from right to left in dry point, and some very delicate lines in an opposite direction are seen on the foliage below this dyke and on the water beneath. The date is added, but apparently by another hand. [Coll: BM. C. O. P. A. H.]

*Copy.* Same d. Very indifferently executed, the herbage in the foreground and the foliage of the trees are harshly expressed; the left outline of the haystack behind the cottage is continuous with the slope of the roof. By Byron.

<sup>1</sup> Twelve etchings by Byron after Rembrandt were published by Walter Shropshire, 12 New Bond Street, about the year 1795. Sm. 4to. A collection of twenty-five etchings, after Rembrandt and others, mounted in an oblong book, is in the British Museum Print Room; on the fly-leaf, in the handwriting of the Rev. C. M. Cracherode, is 'given to me by the Hon. and reverend Richard Byron, March 19, 1799.'

*Copy rev.* Also seen as a counterproof, i.e. in the same direction as the original. The shading on the bank below the last post, to the left, is of left-to-right diagonals.

**309. THE THREE TREES.** (*Le paysage aux trois arbres.*)

On a bank, to the right, is the group of Three Trees, which give a name to the piece; below them, occupying the foreground, is a pond or sheet of water, on the further side of which is a fisherman, with a woman seated near him; and to the right, half concealed by the dark foliage, two other figures can with difficulty be discovered. In the left distance, beyond a plain divided into meadows in which are peasants and cattle, are the spires and higher buildings of a town; while, to the right, on the rising ground beyond the trees, are other buildings and a waggon full of people; on the highest point, still nearer the right, is seen a little seated figure. The sky above and to the left is covered with clouds from which a smart shower is falling. Nearly hidden among the deep shading of the waterweeds, in the lower left, is *Rembrandt f.* 1643.

*Dimensions:* 8,4—11,0 ('213—'279).

[Coll: BM. C. O. P. A. H.]

*Copy.* Same d. Some light clouds are represented above the tree to the right, and lines left to right are seen coming from them. These lines in the copy end in two points, which do not reach the shading along the right edge of the plate, while, in the original, the two upper lines pass through the shading. I have given an illustration. *Plate XI. fig. 54.* This copy is by James Bretherton.

*Copy.* Same d. In the original, towards the top and as nearly as possible in the middle of the piece, is seen a flight of rooks; in the copy the rooks are over the central one of *The Three Trees.* This copy would not deceive anyone who is acquainted with the original. It is by Byron.

*Copy.* Same d. Of no merit. In the original the high ground to the right, on which the little figure is seen, slopes gently towards the right; in the copy it is divided into two round hills, with the little figure on the one farthest from the plate-edge. By James Hazard.

*Copy.* Same d. The variations which distinguish the preceding are repeated; showing that the artist, an amateur whose name does not appear upon the plate, has mistaken Hazard's copy for the original.

*Copy rev.* Seen in two States. It is coarsely and harshly executed; in the *2nd* a flash of lightning is represented striking the central tree. On this State are the initials *W. B.* (William Baillie).

*Copy rev.* The bank to the left is smoothly engraved with left-to-right diagonals and faint horizontals; the clouds come low down on that side to the edge of the plate; the lines which form a variation in Bretherton's copy, are wanting. This is also seen as a counterproof, i.e. in the same direction as the original, and I have found an impression rather effectively tinted. It is not named, but I believe it to be by Cumano.

M. Charles Blanc speaks of a copy by Novelli. It is not found in the collected edition of Novelli's works, but is recorded here on M. Blanc's authority; the same author describes another copy by the late M. Louis Marvy: this I have not seen. There is also a pretty little copy in reverse, 2,7—4,0 ('069—'12), by Burnet.

*Copy.* Same d. Bibl. IX.

This beautiful print can hardly be termed rare, there are few collections of any size in which it does not appear, and the impressions, if not of the highest quality, are generally good. The committee who arranged the Rembrandt Exhibition of 1877 were fortunate in obtaining two superb impressions from the Collections of Mr. H. Brodhurst and Mr. St. John Dent.

In his notes upon this print M. Charles Blanc [Bibl. VIII. fig. 296] describes a curious effect produced by the clouds to the left; he has detected in these clouds an indistinct shape which he appropriately names 'the Spirit of the Storm,' but, like the figures in the fire, I find this form presents itself differently to each observer.

The wonderful effect of distance in this print is worthy of remark. Rembrandt was well aware of the advantage of a low horizon. Here he introduces a thin line, a mere outline, hardly rising above his detailed landscape, which carries the eye to a far distant rising ground, leaving to the imagination the miles of level country which lie between.

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### 310. THE SHEPHERD AND HIS FAMILY. (*Le berger et sa famille.*)

In the foreground is a well-arranged group, consisting of a shepherd, wearing a broad hat, seen in profile, turned



towards the right, with a crook in his hand, and a woman seated at his feet holding a child on her knee. A flock of sheep is grazing beside them. In the right corner is a sheet of water with a large tree on the other side of it; the background, which is woody and gradually rising, terminates with a high hill or mountain, on which are some large buildings. On the left, near the top, is *Rembrandt*, and under it, *f. 1644*.

*Dimensions*: 3,8—2,6 (197—166).

[Coll: BM. P. A. H. C. O.]

*Copy rev.* The scratches and circles in the background are wanting. This copy is also seen as a counterproof, i.e. in the same direction as the original.

The plate not having been cleaned, the print is covered with scratches and lines, among others the outlines of two circles are seen, one in the centre, the other higher up.

### 321. VIEW OF OMVAL, NEAR AMSTERDAM. (*Vue d'Omval, près d'Amsterdam.*)

A clump of willow trees is seen in the left foreground; one of them is a venerable old trunk which seems nearly dead. On the bank below these trees a young couple are sitting; the youth is placing a garland on the head of his companion. To the right stands a peasant with his back to the spectator; he is watching a covered barge full of people which is sailing on the river Amstel. Beyond the stream houses are seen, and on the water are several boats; two windmills are to the right. At the lower corner on this side is *Rembrandt f. 1645* (the *d* omitted).

*Dimensions*: 7,3—8,9 (186—226).

[Coll: BM. C. O. P. A. H.]

Fine impressions are full of burr, the later ones have been rebitten and the name has been reworked in dry point.

Wilson described a late impression of this plate on which the eight of clubs has been engraved. Part of the plate where the young couple are sitting has been imperfectly burnished out; in this cleaned space is represented part of the green back of a playing-card, upon which a second card is placed face upwards. On this second card is a coloured picture of a child blowing soap bubbles, with a pot of flowers on one side of him and a vase, from which smoke ascends, on the other; above is written *Leven* (life) and the figure 2. In the upper part of the plate,

to the right, is represented the eight of clubs which is partly covered by another coloured picture-card with the figure of a milkmaid, over whose head is *Berinne* (*peasant woman*) and the figure 5. This impression is now in the British Museum. A second impression, but with the figures uncoloured, appeared in the Collection of the Rev. Burleigh James, which was sold at Messrs. Sotheby's in 1877. It is not known whose hand thus defaced this beautiful work, but the additions are undoubtedly of a comparatively recent date.

*Copy.* Same d. Bibl. IX.

Vosmaer tells us, in remarking upon this print, that Omval was a village in the environs of Amsterdam, situate upon a bend in the river Amstel, and only a short walk from the city. In the Rembrandt Exhibition of 1877 an exquisite impression of this plate, without exception the finest I have seen, was contributed by R. S. Holford, Esq. In colour, printing, and condition, in everything but margin, it is unrivalled.

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**312.** THE BOAT-HOUSE, CALLED A GROTTO WITH A  
BROOK. (*La grotte et le ruisseau.*)

In this print is represented a piece of water, overhung with weeds and foliage, which loses itself in a dark boat-house, bridge, or grotto, within which the forepart of a boat is seen; on the right is the trunk of a tree, and on a board that crosses it is *Rembrandt*, 1645.

*Dimensions:* 5,0—5,2 (·128—·133).

Bartsch and Wilson have described two States of this beautiful print; in that which they call the *2nd*, the deep shading of the interior of the grotto is lessened and the boat is hardly distinguishable. M. Charles Blanc has given three States, his *1st* and *2nd* differing in the presence or absence of burr, which in his *3rd* is entirely removed by the scraper. There is, I believe, only one true State; the variations are entirely produced by the process of printing; in this, as in other cases, the work has first broken down towards the middle of the plate, and a consecutive series might be arranged from the finest downwards to the last. In the impressions in which the burr retains its full beauty, the boat is clearly seen, the dark shadow in the grotto is of singular transparency, and the reflections of the boat and of the weeds in the water perfectly rendered. In this condition the print is very rare. [Coll: B.M. C. A.]

Later on the burr partially disappears, the piece is dull and grey, and the clearness of the shadows and the reflections in the water no longer exist. [Coll: B.M. C. O.]

In a still later stage of the impression the grotto and the boat

become a blurred indefinite mass, and the print is in every way worthless. [Coll: BM. P. A. H.]

The three impressions in the British Museum show very clearly the three stages of this downward progression; and a very careful and prolonged examination of these and others has failed to reveal any additional work, while it has shown the intermediate conditions of the print.

One of the most beautiful impressions I know was contributed to the Rembrandt Exhibition of 1877 by Henry Brodhurst, Esq. It came from the Verstolk and Garle Collections. It is only right to acknowledge that some connoisseurs have questioned the opinion above expressed as to there being only one true State, and think that an actual variation was produced upon the plate by the scraper.

### 313. SIX'S BRIDGE. (*Le pont de Six.*)

In the middle of the piece is a wooden bridge, such as is still seen in Holland over the frequent canals; two men are standing upon the right side of the bridge leaning against the rail, apparently in conversation. To the right upon the canal is a sailing barge; in the distance is a village, in which is a church with a spire seen under the boughs of two trees growing on the left side of the bridge; a vessel under sail is to the right of the village. In the lower right-hand corner is *Rembrandt f. 1645.*

*Dimensions:* 5,1—8,8 ('130—'223).

*States:* 1st. The hats of the men upon the bridge are unshaded. [Coll: BM.]

. 2nd. The hat worn by the nearer figure is worked over with dry point. [Coll: BM. C.]

3rd. The hats of both figures are worked over. [Coll: BM. C. O. P. A. H.]

In late impressions the light work which shades the hats almost or entirely disappears, but the worn condition of the plate is then sufficient to show its State.

*Copy.* Same d. of the 3rd State, though the hat of the further figure is so lightly worked it might be taken for a copy of the 2nd State. Very deceptive. For a variation see *Plat. XI.* fig. 55. It is by James Bretherton.

*Copy rev.* of the 3rd State. Within the subject on the left is *Rembrandt*, and to the right *Sardi i. ne*, 1791.

*Copy rev.* of 2nd State; reduced; not named, but probably by Vivares.

*Copy rev.* and reduced by Burnet.

Vosmaer says of this print, *Paysage près de Hillegom, dont on voit la tour au lointain*. I have not thought it necessary to repeat the somewhat apocryphal anecdote, related by Bartsch and repeated by others, of this plate having been etched from Jan Six's window while he and his guest waited for the mustard. Of the family of Jan Six, and the friendly relations existing between him and Rembrandt, Vosmaer has given us a very interesting account, to which the student should refer. [Bibl. XXXVII. pp. 268, etc.]

314. A VILLAGE, WITH A RIVER AND A SAILING VESSEL.  
(*Les chaumières près du canal*.)

On the left are several cottages, towards one of which a woman is seen walking followed by a dog; to the right is a broad stream with a vessel under sail; beyond the river is a village with a church spire rising above the trees, and to the right a bridge with several arches, and further on a large square building. There are figures on the road beyond, among them a man on horseback. *Date assumed, 1645.*

*Dimensions:* 5,5—8,3 (140—211).

*States:* 1st. As described. [Coll: BM. C. O. P. A. H.]

2nd. Partly retouched with dry point. It is seen in the tower and on the church spire and the tops of the trees to the right. A tree at the right end of the nearest cottage has been retouched. Below the branches of this tree, and not very clearly distinguished, is the chimney of a cottage. In the 1st *State* the foliage to the right of this chimney was of nearly uniform height, but in the 2nd *State* a small slipped stroke of dry point is seen rising above this foliage and curving to the right; it is about the same length as the height of the chimney. The delicate dry-point work soon disappears, and the latest impressions are very poor. This 2nd *State* is comparatively rare, and is a creation of recent date. An impression before this retouch is found in a folio volume of prints issued I believe by the elder Josi. There is some evidence of rework, but no traces of that with dry point which constitutes the 2nd *State* as described.

*Copy rev.* About an inch from the right-hand corner can be distinguished the latter part of the artist's name, *Byron*.

*Copy rev.* Not deceptive. The dog is left out.

*Copy rev.* The highest tree in the original is bare; in the copy the ends of the branches and twigs have foliage.

*Copy rev.* Below in a clear space is to the left *R<sup>e</sup>. inv.*, and to the right *Cumano sc.*

315. A LANDSCAPE WITH A MAN SKETCHING THE  
SCENE. (*Le paysage au dessinateur.*)

To the left, approached by a road, is a farmhouse, at the right end of which rises a lofty barn; further to the right are a farm cart and some agricultural implements resting against a tree. In the middle, in front of the barn, another tree is seen; still nearer to the right, in front of and divided from the buildings by a ditch, is a meadow with cattle, and in the corner to the right is seated a man in a high crowned hat sketching the scene. *Date assumed, 1646.*

*Dimensions:* 5,1—8,2 ('130—'208).

[Coll: BM. C. O. P. A. H.]

*Copy.* Same d. By Byron; his initials are seen beneath the shading in the right foreground, about an inch from the man's foot.

There is a drawing of this scene, in the same direction, in the British Museum, executed in pen and ink, and assumed to be a study for the print; the paper has been trimmed, but measures very nearly the same as the plate. The drawing has some merit, but I should not assign it to Rembrandt.

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316. AN ORCHARD WITH A BARN. (*Le verger et la grange.*)

To the left is a wooden house or barn roofed with thatch; at its right are a few trees as of an orchard, and among them another building is discovered; upon a road to the right in the distance is a vista with a man on horseback riding through it; on the same road, which is fenced by posts and rails, another man is travelling on foot, he is seen from behind and has a staff on his shoulder; in the extreme left, at the end of the thatched building, we discover a low lean-to building and some foliage, and in the distance are houses with a cupola rising above them. *Date assumed, 1648.*

*Dimensions:* 3,6—8,1 ('091—'205).

Wilson gives three States, describing the variation between the first and second as 'more work' and 'less brilliant shadows.' I have failed to verify these distinctions, nor are they admitted by M. Charles Blanc, who only gives two States.

*States: 1st.* As described. [Coll : BM. P. A. H.]

*2nd.* The plate is reduced, the left side being cut away, and a small portion of the right : it now measures 3,5—6,3 ('089—'161). [Coll : BM. O. A.]

*Copy.* Same d. of *2nd State*. Bibl. IX.

M. Klinkhammer, late Keeper of the Prints at Amsterdam, has described one of the two impressions of the *1st State* preserved in that Collection, as *non mentionné*. I have not been able to detect any difference in this impression which is not due to the printing, or observe a variation which would warrant the creation of a new State.

**317. LANDSCAPE WITH A RUINED TOWER AND A CLEAR FOREGROUND. (*Paysage à la tour.*)**

A village standing among trees is seen to the right ; above some irregular roofs rises a ruined tower, to the left of this is a large thatched building, beyond which again, still further to the left, are trees and a low bridge, upon which rises a gateway supported by buttresses ; in the road which passes by this gateway a little female figure is standing ; the sky on the left side is covered with clouds, but is clear on the right ; the whole foreground is unfinished. *Date assumed, 1648.*

*Dimensions :* 4,8—12,6 ('123—'320).

*States: 1st.* The tower is finished with a cupola, the large thatched roof is shaded by single and not very close lines, the triangular space between the uprights of the gateway and the buttresses is only partially shaded. Some large dark blots of ink are seen in the sky to the left ; along the horizon on this side the sky is white, a little dark shading, as of a low tree, will be observed dividing this white sky, the part to the left forming a narrow band. [Coll : BM. C. O. P. A.] In the *1st State*, as usually described, the space between the buttresses and the gate is 'clear,' this is a misleading expression ; I have never yet seen an impression with less shading than is shown in *Plat. XI. fig. 56.*

*2nd.* The blots of ink in the sky are burnished out, traces of the tool remain. [Coll : BM.]

*3rd.* The cupola on the tower is removed, and the tower presents a ruined appearance ; very close fine downward lines shade the thatch on the large roof, the narrow belt of sky to the left is worked over. [Coll : BM. C. O. P. H.]

*4th.* The space between the gate and the buttresses, and a part of the foliage above the buttresses, are further shaded with

diagonals from right to left. See Plate XI. fig. 56. [Coll: BM. C. A.]

Still later impressions are found in which part of the left background is burnished out, and the tones of the print heightened with a wash of Indian ink, and touches of white; the plate had at this time fallen into other hands; the variations in the 4th State may also have been executed after Rembrandt had parted with the plate.

The early States of this print are extremely rare, and in consequence, when they appear in the sale room, secure very high prices. An impression in Sir Abraham Hume's Collection, catalogued as Wilson's 2nd State, and sold at Messrs. Christie's in 1876, brought 230*l.*, a price out of all proportion to its merits.

*Copy.* Of a part only. Byron.

*Copy.* Same d. Reduced. Bibl. IX.

Vosmaer believes that he recognises in this print a view of the village of Loenen with the château of Kronenburg, situate in the district of Het Gooiland, bordering the Zuiderzee. In this neighbourhood were the homes of Wttenboogaert 'The Goldweiger,' Hooft, Van Tromp, Hinloopen, and at a later date of Jan Six.

318. LANDSCAPE WITH A COW DRINKING. (*Le paysage à la vache qui s'abreuve.*)

A canal or river crosses the front of the piece; to the right, on the opposite bank, a cow is drinking, and behind it, nearer the plate-edge, another is lying down; at about the middle a boat is moored to the bank, and in it a man is stooping down; above are three cottages with trees, and in the left background a rocky mountain, whose slopes are continued across the plate towards the right. *Date assumed, 1649.*

*Dimensions:* 4,1—5,1 ('105—'130).

*States:* 1st. The ground to the right of the drinking cow is only partially shaded with a few short and irregular lines [Coll: BM. O. A.]

2nd. Fully half the space of ground immediately behind the cow is shaded. See Plate XI. fig. 57. [Coll: BM. C. O. P. A. H.]

Josi was the first to suggest a 3rd State, describing further work on the back of the man in the boat. M. Charles Blanc also recognises a 3rd State, but believes that the variations were effected by Basan, into whose hands the plate had fallen. The latest impressions are so bad that I think it is not worth our while to

describe them, or elevate them into a State : they are entirely free from all impress of the master.

*Copy.* Same d. ; by Richard Byron. The animal lying down to the right is a horse, not a cow ; there are no ripples in the water, as in the original, to show that the man is moving in the boat.

*Copy rev.* In the upper left is *J. Campbell, f. 1754.*

*Copy rev.* Large dock leaves are seen to the right of the cow, to the lower left is *R. inv.*, and to the right *Cumano sc.*

A drawing from the Payne Knight Collection is in the British Museum, in which there is a like disposition of the scerie, and of the rocky hill to the left, but I am not prepared to accept this drawing as by Rembrandt.

**319. AN ARCHED LANDSCAPE WITH A FLOCK OF SHEEP.**  
(*La grange d foin et le troupeau.*)

The plate is arched at the top. There is a village in the distance, approached on the left by a broad road, along which a shepherd is seen driving a flock of sheep ; upon a bank on this side are three little figures, and on the right, in the middle distance, is a group of farm buildings surrounded by trees, and in the foreground a meadow in which are sheep and cattle, and a horse rolling upon its back. Upon the road, below the flock of sheep, is *Rembrandt f. 1650* ; this date, which has hitherto been read 1636, is not very legible.

*Dimensions:* 3,2—6,9 (·082—·176).

*States:* 1st. As described. [Coll : BM. O. P. A.]

2nd. A small dead branch is seen projecting from the tree which hangs over the road. In the distance to the left appears the sea, the village in the background to the right is shaded with left-to-right diagonals, there are also traces of rework upon the thatch of the hay-barn. [Coll : BM. C. O. P. A. H.]

Wilson describes a State, calling it the 2nd, which only differs from the 1st by the introduction of the small dead branch ; I have long and carefully sought for such an impression, but without success, and have therefore not recorded it as a State.

*Copy.* Same d. ; by Captain Baillie. This copy appears in two States. There are many variations ; the whole subject is  $\frac{1}{10}$  in. lower in the plate, the rising ground above the horse in the meadow is a comparatively rounded slope in the original, while it rises to an angular elevation in the copy. In Baillie's 1st State the distance on the left is not introduced, and the distance on



the right is shaded ; in his 2nd the left distance appears. For a variation in the lower left corner, see plate XI. fig. 58.

*Copy.* Same d. Very indifferent. Below the sheep is Rembrandt f. 1636 (a b not a d).

*Copy rev.* of the 2nd *State*. In the right lower corner is *F. Vivares fecit excud.* 1758.

*Copy rev.* On a larger plate ; coarse and poor.

There is an impression in the British Museum of the 2nd *State*, which has been coloured by hand, and has a pretty effect. It has been suggested that this was done by Rembrandt himself ; this, however, I am not prepared to admit, though it no doubt was coloured at a very early period, and not improbably by the hand of one of Rembrandt's pupils.

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320. A PEASANT CARRYING MILK-PAILS. (*L'homme au lait.*)

To the right of the landscape upon higher ground is seen a peasant, accompanied by a dog and carrying two milk-pails by a yoke which crosses his shoulders ; a road, bordered by a canal, crosses the foreground ; to the left of this is a group of trees which with some farm buildings fill the middle distance and are approached from the road by a low bridge defended by a gateway ; a boat is moored to the left bank of the canal ; in the extreme distance, to the right, is the sea, and in the left a succession of low hills. *Date assumed, 1650.*

*Dimensions :* 2,6—6,9 (·066—·176).

*States :* 1st. The distant hills, to the left, are not introduced, the dark vertical shading upon the further bank of the canal does not extend on the right so far as the little bridge, and the road where it meets the lower margin of the plate is unshaded. [Coll : BM. P.]

2nd. The distant hills to the left are seen ; by additional dark vertical shading the water is made to reach the little bridge ; the right and left borders of the road, where it reaches the lower plate-edge, are shaded with diagonals from right to left. See plate XI. fig. 59. [Coll : BM. C. P. A. H.]

*Copy.* Same d. A slipped stroke rises above the centre of the large tree to the left, this has become a forked branch in the copy ; between this tree and the next rises a dead branch, repeatedly forked in the original, and only once forked in the copy, the prow of the boat is of a single point in the copy. By Byron.

*Copy.* Same d. of *2nd State*. The short regular verticals on the opposite side of the water are wanting. The effect is attempted by close work which covers the whole of the water.

*Copy rev.* Six or seven short posts are seen in the water to the right.

The plate, if not still in existence, cannot have been long destroyed. There is an impression in the folio volume of prints issued by Josi (*vide* p. 295), which is, I believe, taken from the original plate; the burr is entirely gone.

**321. A VILLAGE WITH A SQUARE TOWER; AN ARCHED PLATE.** (*Le paysage à la tour carrée.*)

In the middle on higher ground above some cottages stands a square tower, approached by a road which is planted at the sides with trees, and passes over an arch through which the light is seen; in the left foreground are some farm-buildings, and below them is a piece of water; from the corner of the farmhouse posts and rails are carried over the irregular ground to the right side of the print; in the lower corner on this side is *Rembrandt f. 1650*.

*Dimensions:* 3,5—6,2 (·089—·158).

*States:* *1st.* The upper part of the arched bridge which leads to the tower is unshaded; there are many white spaces in the tops of the trees in the right background; at the foot of the tower, close by the bridge, is a tree whose foliage is on a level with the crown of the arch; the bank in the lower right corner on which are the name and date is unshaded. [Coll: BM. A.]

The impression of this State in the British Museum is upon India paper and was long supposed to be unique. It has passed through the Lawrence, Wilson, Bell, and Maberley Collections. A third impression from the Collection of R. S. Holford, Esq. was seen in the Rembrandt Exhibition of 1877.

*2nd.* The upper part of the arched bridge is shaded with verticals. The tree at the foot of the tower is burnished out and its place covered with vertical shading; its traces, however, remain; a few diagonals, right to left, are seen on the bank just above the name. [Coll: BM.]

This probably unique impression came from the Six Collection as appears from a note written on the back by the elder Josi.

*3rd.* The tops of the trees to the right are now shaded. [Coll: BM. C. O. A. H.]

*4th.* The plate has been reworked, a slipped stroke is seen passing from left to right through the name. [Coll: BM. P. A.]

**Copy.** Same d. A reproduction executed for M. Dutuit, illustrating a catalogue, privately printed, of his collections.  
**Copy.** Same d. Bibl. IX.

The locality represented is the village of Randorp, otherwise Raasdorp or Raarep, the home of the peasant girl whom Rembrandt unwisely chose for his second wife.

**322. LANDSCAPE WITH A CANAL AND SWANS.** (*Le canal aux cygnes.*)

This and ~~the~~ landscape with a large boat are really one subject, the corner of the wooden bridge, which in this is cut off, being seen in the other. A canal, on which two swans are seen, reaches from side to side of the print; on the further bank are seated two persons angling; beyond is a meadow with cattle, and in the distance a village, above which rises a large church with a massive tower; the extreme background is mountainous. Low down towards the left, among the water-weeds, is engraved Rembrandt f. 1650.

*Dimensions:* 3,2—4,2 (1081—108).

*States:* 1st. The meadow behind the cows is unshaded, the trees beyond are covered with a diagonal from right to left. [Coll: BM. O.]

2nd. Cross strokes cover the trees in the left background, while the further side of the meadow is shaded with fine diagonals from left to right; two of the cows are within this shading. See *Plat.* XII. fig. 60. [Coll: BM. C. O. P. A. H.]

**323. LANDSCAPE WITH A CANAL AND LARGE BOAT.** (*Le paysage au bateau.*)

This is the companion-piece to the *Landscape with the Swans*. In front is a canal, similar to that in the preceding print; a large boat is moored to the bank and occupies nearly the whole width of the plate; on the right rises a large tree, on the left a wooden bridge crosses the canal, and above is a continuation of the mountain introduced into No. 322. Upon the slope of the hills in the distance a church spire is seen, and in the middle of the print is a large square tower. Low down towards the left is Rembrandt f. 1650. The *d* and the *b* are reversed.

*Dimensions:* 3,2—4,2 (·081—·108).

*States:* 1st. The trees below the tower in the distance are unshaded, as is also the upper part of the building to its right; following the outline of the hills on this side to about  $\frac{7}{10}$  inch (·019) distance from the tower, we see three little lines in dry point with an upward direction rising above the outline. [Coll: BM. P.]

2nd. The foliage below the high tower is shaded, as is also the building to the right; the outline of the hill rises above the three little lines. See Plate XII. fig. 61. [Coll: BM. C. O. P. A. H.]

*Copy.* Same d. Described as very poor. I have not seen it.

*Copy.* Same d. of 1st State, used as an illustration to Lot 179 in the sale 'du Cabinet de Mr. W. P. K.' (W. P. Knowles of Wiesbaden), Nov. 1877, Francfort.

### 324. LANDSCAPE WITH AN OBELISK. (*L'obélisque.*)

This is an arched plate. To the left is a pedestal supporting an obelisk, the upper part of which is cut off by the plate-edge; behind it appears a Dutch hay-barn, and to the right cottages standing alongside the village road. The first cottage is a large thatched building, with some low bushy trees on one side, it has a penthouse, under which is a cask upon a stillage; a dog is drinking at a pool of water in the right foreground; in the distance other buildings are seen. *Date assumed*, 1650.

*Dimensions:* 3,3—6,3 (·084—·161).

*States:* 1st. The larger roof to the right in the distance is unshaded, as is also the wooden paling which appears beyond a wheelbarrow placed to the right of the first cottage; the water in the foreground for about  $\frac{5}{10}$  inch (·013) to the left of the dog has no vertical lines. [Coll: BM. P. A.]

2nd. The larger roof in the distance is partly shaded with left-to-right diagonals, similar lines cross the palings and the little roof above them; the water to the left of the dog is shaded with verticals. See Plate XII. fig. 62. [Coll: BM. C. O. P. A. H.]

An accidental scratch ending in a point or dot is seen upon this print; it ends in the upper plate line, and is about  $\frac{4}{10}$  in. in length and  $\frac{7}{10}$  in. to the right of the obelisk. There are impressions from which it has been removed by scraping, but not, I think, with any dishonest intent.

*Copy.* Same d. In the original the legs of the stillage are at an angle, they are parallel in the copy. The letters *R. B.* (R. Byron) can be discovered beneath the dark shading below the foliage in the middle of the print.

*Copy rev.* In the right lower corner is *F. Vivares fecit, 1748*, and below the dog is *Remb.*

*Copy rev.* On a larger plate. Signed *Marguerite Lecompte.*

The obelisk stood, perhaps still stands, about two miles from Amsterdam; upon it was inscribed in old characters *De My 2 Paal op de Amstelviense weg.* As I do not find any mention of it in Vosmaer, it is possible that it may now have been removed.

**325. THE THREE COTTAGES.** (*Le paysage aux trois chaumières.*)

This represents a village in perspective by the side of a high road; there are three large cottages with steep thatched roofs on the right, having their gable ends towards the road. In the right foreground is a large tree with some of its branches leafless. Other trees are seen rising above the roof of the first cottage, and again between the roofs of the second and third. At the door of the second stand an old woman and three or four children. The plate is arched at the upper corners. At the bottom to the left is *Rembrandt f. 1650.*

*Dimensions:* 6,4—8,0 (163—203).

*States:* 1st. The end of the nearest cottage is shaded only by vertical lines; white unshaded spaces are seen in the foreground below the first cottage and to the right and left of the tree. [Coll: BM. P. H.]

2nd. The white spaces in the foreground are covered with nearly horizontal lines. [Coll: BM. P. A.]

3rd. The end of the nearest cottage is covered with diagonals from right to left. [Coll: BM. C. O. P. A. H.]

*Copy.* Same d. of the 3rd State. By James Bretherton. There are many minute variations; among others is one in the lower right corner. See Plate XII. fig. 63. Though this copy would be at once recognised by a connoisseur, it is executed with so much ability, and impressions, when well printed on suitable paper and in good condition, have so pleasing an effect, that it has occasionally found its way into collections as the original.

*Copy.* Same d. of the 3rd State. The little chimney of the second cottage is not defined, the diagonal lines at the end of the first cottage are very regular in the original, while in the copy they are not only irregular but run into one another; I have only seen one impression in a public collection; it is at Amsterdam and was given by *M. Posoniji.*

*Copy rev.* The road is well worn and full of ruts, below to the right is *Cumano.*

I have not thought it necessary to refer to Wilson's *1st State*; it has not for many years been known to exist. In the Rembrandt Exhibition of 1877 magnificent impressions of each State were contributed by R. S. Holford, Esq.

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**326. THE GOLDWEIGHER'S FIELD.** (*La campagne du p̄scur d'or.*)

In the middle of the print is a country mansion with an extensive wood to its left in which are discovered some pavilions; to the right stands a large church with a high weathercock, and nearly surrounded by trees; further to the right are three houses built together, and still further other houses in a village are seen. In a field in front are figures with cattle; on the left is an octagon summer house with windows on each side. It is entirely surrounded with a square sheet of water, on which ducks are swimming. In the distance on this side is a large town with a cathedral and churches, and in the lower corner is, in small characters, *Rembrandt, 1651.*

*Dimensions:* 4,8—12,6 ('122—'320).

[Coll: BM. C. O. P. A. H.]

Many of the existing impressions have a more or less tinted background, ink having been purposely allowed to remain upon the plate; others again are printed on a brownish unbleached India paper; fine impressions, showing much burr, are seen in both these conditions.

The country-house of the Banker Wttenboogaert represented in this print stood in a heathy plain near the Zuiderzee, two leagues from Muiden and four from Amsterdam. The village on the hillside is Naarden. (See Appendix C.)

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**327. THE CANAL; A LANDSCAPE OF IRREGULAR FORM.**  
(*Le canal.*)

In the middle of the print are some cottages surrounded with trees; in front of them is a canal, which leads to the right of the houses, and, passing under a low bridge, is again seen at the right of the print where stands a high tree; in the distance on this side is a village with a church. Towards the left, behind two little trees, is discovered a sailing boat. *Date assumed, 1652.* The plate is of an irregular form, being

at the left 2,9 ('074) high and at the right 3,1 ('079), its width is 8,2 ('208).

*The dimensions of impressions are found to vary. I have noted one 3,3 ('084) measured across the centre.*

[Coll : BM. C. O. P. A. H.]

One of the impressions of this plate in the British Museum was formerly in the collection of Prosper Henry Lanckrinck, page of Honour to King Charles I.; his mark is seen on the foreground to the left.

*Copy.* Same d. By Richard Wilson. A very deceptive imitation of a late impression. In the original the pennant of the sailing boat is of three little horizontal lines; one only appears in the copy; there are other variations; see Plate XII. fig. 64.

*Copy.* Same d. Taken not from the original but from Wilson's copy. The post on the roadside to the right leans to that side; the little milestone has a rounded top, etc. It is by Byron.

The whole composition is in dry-point, and, though charmingly designed, depends entirely for its beauty upon the presence of burr; as might be expected, really fine impressions are very rare, and the print is frequently found poor and ineffective. Probably the best are in private hands; one of these was shown at the Rembrandt Exhibition of 1877, from the Collection of R. S. Holford, Esq.; I know two others of almost equal merit.

### 328. THE VISTA. (*Le bouquet de bois.*)

On the left are two large trees sketched with a broad stroke; a thick wood occupies three-fourths of the plate from left to right; through which, a little to the right of the large trees, a vista is opened, near the middle is a house with a flat roof. The foreground is white, and the right distance is only in outline. At the lower right is *Rembrandt f. 1652*.

*Dimensions:* 4,9—8,3 ('125—'211).

*States:* 1st. This is only an unfinished sketch; very little is seen of the intention of the master; the building in the middle is represented by a few lines, and to the right and left of it are masses of shadow backed by slightly outlined foliage. There is neither name nor date. The plate measures 6,1—8,3 ('155—'211). [Coll : BM. O. P. A.]

2nd. The plate is finished. [Coll : O. P. A.]

3rd. The plate is reduced; the name and date are added. [Coll : BM. C. P. H.]

*Copy.* First described by Bartsch. It is of the 2nd State and is 7,8 (·198 wide). It is by Richard Wilson.

*Copy,* of the 2nd State. The name *R. Byron* is in the dark shading of the foreground, to the left, and the date 1641. An accidental scratch rises from the lower plate line about the centre, and another about  $\frac{1}{3}$ rd of the distance from the left corner which passes upwards through the foliage.

The whole of this very beautiful print is in dry point, and, like the preceding, its effect depends on the presence or absence of the burr. This burr remained for some time upon the plate, and though really fine impressions are rare they are more frequently met with than is the case with some other prints of similar character; when the burr is gone the result is poor. I have seen impressions in which an attempt has been made to restore the effect by a tint of Indian ink, but they are not deceptive.

The very rare and beautiful sheet of sketches, *A Copse and Paling*, No. 166, should be compared with this.

### 329. THE SPORTSMAN. (*Le chasseur.*)

A road is seen in the middle of the print, on which a sportsman and two dogs are approaching. On rising ground, to the left of this road, we notice two little figures, and beyond them a cottage and hay-barn, while, on the right, rises a large tree, whose almost leafless branches hang over the road. A mountain scene fills the background, on the hill sides, to the left, are some large buildings, while on the plain below, in the centre of the print, is a village, the houses grouped around a church with its tower and spire. *Date assumed*, 1653.

*Dimensions:* 5,1—6,2 (·130—·158).

*States:* 1st. As described. Early impressions of this State are full of burr. [Coll: BM. P. A.]

2nd. The cottage and hay-barn, to the left, have been bur-nished out; in the best impressions the burr is still seen. [Plate XII. fig. 65. [Coll: BM. C. O. P. A. H.]]

The burr remains the longest in the two little figures on the left and on some diagonal strokes in the foreground, close to the ducks seen on that side. I suspect that there is some retouch in the 2nd State, for in one or two instances I have met with impressions containing more burr than occurs in late impressions of the 1st State.



## LANDSCAPES REJECTED.

THE writers who have preceded me in cataloguing the etchings of Rembrandt have admitted, though with hesitation, several landscapes, which must now be finally rejected. Instead, however, of designating them only by name, it seems advisable shortly to describe them; some, such as R. 1, R. 2, etc., and 1st State of R. 11 have considerable merit and still realise high prices.

The numbers which follow the title are those of Wilson, Bartsch, and Blanc. To prevent confusion, the letter R (Rejected) is prefixed to each.

Though no etchings have, so far as I know, ever been discovered with the authentic signature or initial of Philip Koninck, I am inclined to believe that he handled the needle, and that *The Coach Landscape* and the ten which follow, all of which, with some reservation, have been attributed to Rembrandt, are really the work of this pupil, and are here placed in what is probably the order of their execution. The conclusion as to their authorship is not a hastily formed one, nor have the suggestions of Wilson and Blanc been accepted without criticism; but a long and careful examination of these etchings, and a comparison with Koninck's acknowledged work, more especially with his coloured drawings, have not only strengthened the opinion those able connoisseurs have expressed with regard to R. 2, R. 11, but have convinced me that the others must also be classed as by Koninck.<sup>1</sup>

We observe in all Koninck's work a peculiar treatment of foreground and distance, the former at times as ill-designed and unsatisfactory as the latter is ably executed and effective; and a mannerism in his distribution of light and shade, which show that he might follow, and to some extent imitate, but would never resemble, Rembrandt. For comparison with these etchings, some of his coloured drawings are most

<sup>1</sup> Philip Koninck entered Rembrandt's studio between the years 1635 and 1640: he must not be confounded with Solomon Koninck, an older man, who was never with Rembrandt as a pupil, and whose etchings bear no resemblance to these landscapes.

instructive. Koninck as an etcher was not successful. R. 1 and R. 2, described below, have certain merits, but for their charm they entirely depend on design and tint, since it is hardly possible to detect in them the presence of the etching point. R. 4 and R. 5 are perhaps his best, but placed side by side with Rembrandt's own landscapes, their inferiority is apparent.

As regards the remainder, four of these prints, R. 12 to R. 15, are assigned to Poorter, a pupil of Rembrandt, of whom little is known, and whose initials, R. W. D. P., in reversed order appear upon three; the others it is probably impossible to assign. To discover the author of each inferior work is a task as laborious as it is hopeless; a technic which has acquired no character, an art which has reached but its earliest stage, affords insufficient grounds for critical examination, and still less for a decisive opinion.

It might have seemed that a more appropriate place for the description of these Rejected Prints would have been among the pupils and imitators of Rembrandt; but the position they have held in every catalogue and their presence in important collections are, however, a sufficient excuse for giving of each a short notice here.

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**B. 1. THE COACH LANDSCAPE. (*Paysage au carrosse.*)**

W. 212. B. 215. Bl. —.

So called from a coach which, placed about the middle of the piece, is travelling along a road to the left.

*Dimensions*: 2,5—9,0 ('064—'228).

[Coll: BM. C. P. A. H.]

*Copy* very deceptive, described by Bartsch. Parts of the shading upon the building, etc., to the left are executed in regular left-to-right diagonals. (Appendix A.)

M. Charles Blanc describes the pure etching, which I have not seen, as a very inferior work. Impressions are either tinted with India or coloured, and no two are exactly alike, while in some no trace whatever of etching can be discovered.

It has been suggested that the original etching alone was by Rembrandt, his pupils tinting the impressions under his direction; my own conclusion will not, I fear, be acceptable to collectors; as I have said above, I attribute the original to Philip Koninck, and I

believe that fully one half of the repetitions of this landscape, I cannot call them impressions, are eighteenth century work, skilful transcripts of a piece which, with no especial beauty to recommend it, and readily lending itself to the copyist, commanded a high price and was eagerly sought after.

**R. 2. A LANDSCAPE WITH TWO HOUSES LIGHTLY ETCHED AND WASHED WITH INDIAN INK. (*Les deux maisons au pignon pointu.*)**

W. 211. B. 214. Bl. 317.

A canal and towing path are on the left, two low thatched houses are in the centre, from one of which projects a sign-board; to the extreme right beneath the trees some persons are seated at a table.

*Dimensions*: 2,2—6,8 (‘056—‘174).

[Coll: A.]

M. Charles Blanc has a note upon this [Bibl. VIII. ii. 300], to which the student should refer. The only *etching* of this landscape that I know is at Amsterdam; in the British Museum is a very pretty coloured drawing in the same direction which Blanc thinks is the original from which the etching was taken by a pupil, and whom he assumes to have been Philip Koninck. I do not agree with this opinion, but think that the etching is the original work, and that the coloured drawing is also by Koninck.

**R. 3. LANDSCAPE WITH A TERRACE. (*Paysage à la terrasse.*)**

W. 213. B. 216. Bl. —.

Washed with Indian ink. I have never seen it. Wilson gives its dimensions as 6,4—7,4 (‘163—‘188).

**R. 4. A VIEW OF AMSTERDAM.**

W—. B—. Bl—. Admitted by Daulby.

A large building is to the right surrounded by trees; a road crosses the foreground, to the left of which is a ferry boat in which are three persons. In the distance, from the centre to the left plate-edge, is a view of Amsterdam.

*Dimensions*: 2,3—6,9 (‘058—‘176).

[Coll: BM.] An impression at Mr. Esdaile's Sale brought 27*l.* 6*s.* 0*d.*

**R. 5. LANDSCAPE WITH A CANAL AND PALISSADES. (*Le paysage aux palissades.*)**

W. 243. B. 247. Bl.—.

A canal is in perspective to the right, a large thatched cottage is seen in the centre, with unshaded trees in front. To the left is a Dutch barn, and in the distance on the same side are buildings with two windmills. In the upper right is 1659.

*Dimensions*: 3,8—8,0 ('097—'203).

[Coll: BM. A. H.]

*Copy* by Basan. An accidental scratch which rises through the roof of the haybarn is wanting.

*Copy* by Vivares, inscribed 84, *du Supplément au Catalogue.*

**R. 6. THE TWO COTTAGES.**

W. — B. — Bl. —.

Two cottages having their gable ends to a road are about the centre of the piece; behind them to the left are trees and other buildings with a spire and weathercock rising above; to the right are farm buildings and trees on the far side of a sheet of water.

*Dimensions*: 2,6—6,9 ('066—'176).

[Coll: BM.]

**R. 7. THE CASTLE. (*Le château.*)**

W. 248. B. 252. Bl.—.

A fortress is seen from above, a sort of bird's eye view, with eight pointed towers, delicately etched.

*Dimensions*: 3,1—4,0 ('079—'102).

[Coll: A.]

**R. 8. LANDSCAPE WITH A CANAL AND A MAN FISHING. (*Le paysage au canal.*)**

W. 240. B. 244. Bl.—.

A canal crosses diagonally left to right; a man is seated on the nearer bank; on the other side is a wide plain, with churches and trees, etc.

*Dimensions*: 3,0—7,2 ('076—'183).*States*: 1st. As described. [Coll: BM. C.]

2nd. The foliage on the canal bank to the left of the man who

is fishing is burnished out. [Coll: BM. P.] The BM. impression has slightly contracted in the printing. The landscape, though not well etched, has certain characters of distance and foreground which closely resemble the drawings of Philip Koninck.

**R. 9. LANDSCAPE WITH A RUINED TOWER.** (*Le village à la grosse tour carrée.*)

W. 235. B. 238. Bl.—.

A large ruined tower rises above some trees in the centre of the print; in front is a field, and herbage crosses the foreground.

*Dimensions:* 3,9—6,0 ('099—'153).

[Coll: BM.]

I only know one impression; this was formerly in the Barnard Collection, and at his sale realized nearly 20*l.* In the lower left corner is an inscription with the date 1651 (?), upon and almost concealing which is written *Rembrandt.*

**R. 10. A LANDSCAPE TERMINATING WITH THE SEA, AND RUINS ON THE SHORE.** (*Les ruines au bord de la mer.*)

W. 203. B. 206. Bl. 309.

On an eminence to the left are a cow, a man with a basket at his back, and a second figure. The ruins are in the middle distance in the centre of the piece.

*Dimensions:* 2,4—4,7 ('061—'120).

*States:* 1*st.* The man on the left has no basket. [Coll: A.]

2*nd.* The man carries a basket. [Coll: BM. A.]

*Copy.* Same d. Bibl. IX.

**R. 11. LANDSCAPE WITH A POINTED WHITE FENCE.** (*Le paysage à la barrière blanche.*)

W.—. B. 242. Bl.—.

A double fence of pointed white palings encloses trees and buildings; upon a road to the right are three little figures.

*Dimensions:* 3,5—6,4 ('089—'163).

*States:* 1*st.* The trees only partly shaded, the nearer line of fence is in outline. [Coll: BM. C. H.]

2*nd.* The nearer fence is crossed by horizontals, and the white spaces in the trees are worked over. [Coll: BM. A.]

This print, which Bartsch accepted as the work of Rembrandt, was rejected by Wilson, who describes a *1st State* in his own possession marked in chalk *P. de Köning, f. 1659*, in what he believed to be the undoubted handwriting of the artist. I have not seen this impression; there are two in the British Museum with written inscriptions; the one has the letters *p. k. o.*, the other has the same, with the date 1659. The writing in both cases is very old, brown in one, and in the other of the same Indian ink which has been used to give a slight tint to the shadows. If there were no other ground for attributing this print to Philip Koninck, the inscriptions alone would be hardly sufficient; but a careful study of them and of the preceding prints, and a comparison with drawings which are no doubt by his hand, afford some evidence, and I am, under correction, inclined to assign them all to him, *The Coach Landscape* belonging to his earlier, and this to his later time.

**R. 12. A LANDSCAPE WITH FIVE COTTAGES, UNFINISHED.**

(*Le paysage non fini.*)

W. 251. B. 255. Bl.—.

Part of a village with five cottages, one only, that to the right, shaded and finished. In the upper right is 1659, the 5 and 9 reversed, and to the lower left the letters P. D. W. R. intertwined.

*Dimensions*: 3,6—2,6 (‘091—‘066).

[Coll: C. A.]

*Copy.* Same d. by Basan, without the cipher.

*Copy.* By Vivares. Below is *dans aucun Catalogue œuvre de M. Mariette.*

The occurrence of the P. in the cipher is, I believe, the only foundation for the assumption that Rembrandt's christian name was Paul! The signature is assumed to be that of R. Willem D. Poorter, who has reversed the order of his initials.

**R. 13. A VILLAGE SEPARATED BY A DYKE.**

W. 254. B.—. Bl.—.

A wide bank or dyke separates the houses of a village; near the foot of a tree to the right are the letters P. D. W. R., the initials not of Philip Koninck, as suggested by De Claussin, but of W. R. D. Poorter.

*Dimensions*: 3,0—7,2 (‘076—‘183).

[Coll: C. A.]

**R. 14.** A LOW HOUSE ON THE BANKS OF A CANAL. (*La maison basse au bord du canal.*)

W. 241. B. 245. Bl. 342.

Above the long white roof of a low house placed in the middle distance is the top of a haybarn; there are trees and a wooden fence, with a bridge and bank to the right; in the left distance are seen a church spire and two small windmills.

*Dimensions:* 3,0—8,2 ('076—'208).

*States:* 1st. The roof of the haybarn terminates in a point. [Coll: BM.]

2nd. The roof is truncated. [Coll: A. H.]

It is possible that this 2nd *State* may only be the result of the wearing of the plate.

One of the impressions in the British Museum is tinted, as is also one at Amsterdam; the latter probably with printing ink. In the left foreground, not easily deciphered, are the letters P. D. W. R., the initials of R. W. D. Poorter.

**R. 15.** LANDSCAPE WITH A CLUMP OF TREES BY THE ROAD SIDE. (*Le bouquet d'arbres au bord du chemin.*)

W. 226. B. 229. Bl. —.

The left side of the plate is unfinished; a clump of trees is upon the right by the side of a road.

*Dimensions:* 3,1—8,1 ('079—'205).

[Coll: P. A.]

There is some resemblance in the technic of this print to the Landscape first described; but it is, I think, by Poorter. The Amsterdam impression is tinted.

**R. 16.** LANDSCAPE WITH A GREAT TREE IN THE MIDDLE. (*Le grand arbre.*)

W. 238. B. 241. Bl. 340.

A large tree worked in dry point nearly fills the print.

*Dimensions:* 6,4—5,1 ('162—'129).

[Coll: P.]

M. Charles Blanc accepts this as the work of Rembrandt. It is full of burr, but the technic of the figures and of the background is so unequal to that of Rembrandt that I am unwillingly compelled to reject it; I have at present no idea to whom it should be assigned. Only one impression is known.

**R. 17. A LANDSCAPE WITH A FISHERMAN IN A BOAT.**

W. 253. B. —. Bl. —.

A farmhouse is in the centre with its front gable to the right and sheltered to the left by round headed trees. In the lower right is a canal with a boat, in which are three figures.

*Dimensions:* 3,2—7,1 (·081—·181).

[Coll: A.]

**R. 18. A LANDSCAPE WITH TWO FISHERMEN.**

W. 255. B. —. Bl. —.

Houses surrounded by trees are in the middle of the print beyond a road which crosses a flat wooden bridge over a canal. In the lower right are two fishermen.

*Dimensions:* 7,1—3,2 (·181—·081).

[Coll: BM. A.]

**R. 19. LANDSCAPE WITH A FISHERMAN IN A BOAT. (*Le pêcheur dans une barque.*)**

W. 239. B. 243. Bl. 341.

Upon the river, which is in front, are two vessels under sail; on the left is the stern of another in which a man sits fishing. In the right background is a village with a windmill.

*Dimensions:* 4,4—5,5 (·112—·139).

[Coll: P.]

Probably by the same hand as the last piece.

**R. 20. TWO DECAVED THATCHED COTTAGES.**

W. 256. B. —. Bl. —.

Seen in perspective and taking up nearly the whole of the print, in the left distance, is a village with church steeple.

*Dimensions:* 4,4—7,1 (·113—·181).

[Coll: P.]

**R. 21. LANDSCAPE WITH A CANAL AND LITTLE BOAT. (*Le canal à la petite barque.*)**

W. 236. B. 240. Bl. —.

A large low thatched cottage is in the centre; a river crosses the foreground, upon which is a boat, partly cut away by the left plate-edge.



*Dimensions:* 8,5—7,1 ('215—'181).

*States:* 1st. As described. [Coll: P. H.]

2nd. Reduced to 3,5—7,1 ('089—'181).

**R. 22.** A COTTAGE AND A BARN FILLED WITH HAY. (*La grange remplie de foin.*)

W. 244. B. 248. Bl. 344.

A Dutch barn filled with hay is to the left of a cottage before which are a barrier and a clump of trees; in front is a canal.

*Dimensions:* 3,9—6,1 ('099—'155).

[Coll: A.]

**R. 23.** AN OLD BARN.

W. 257. B. —. Bl. —.

An old thatched barn; behind it to the right are a few bushy trees, a cart wheel is reared against it in front, and on the left is a man with milk pails.

*Dimensions:* 2,9—4,5 ('074—'115).

[Coll: BM.]

**R. 24.** THE HAY WAGGON. (*Le chariot à foin.*)

W. 247. B. 251. Bl. 345.

An old thatched cart-shed roughly constructed, within which is a hay waggon; behind are buildings, and to the left a well, with a peasant drawing water.

*Dimensions:* 2,7—5,2 ('069—'135).

*States:* 1st. As described. [Coll: BM.]

2nd. Reworked, the oval space between the boughs of the tree above the shed to the right has left-to-right diagonals.

[Coll: BM. A.]

*Copy.* By Baillie. Measures 2,9—3,2 ('074—'081). I do not know this.

**R. 25.** THE HOUSE WITH THREE CHIMNEYS. (*Maison aux trois cheminées.*)

W. 246. B. 250. Bl. —.

A large wooden house is on the right with high gable and three chimneys; at its left are some low huts surrounded with trees, and in the distance rises a church spire; a flight of birds is in two groups above.

*Dimensions:* 3,5—6,4 (·089—·163).

[Coll: BM. A. H.]

*Copy.* In pure etching, the work in dry point is wanting; by Basan.

*Copy.* By Vivares, inscribed *No. 88, Du Suppl. au Cat.*

**R. 26.** A COTTAGE WITH A SQUARE CHIMNEY AND A FISHERMAN  
IN A BOAT. (*Maison de paysan avec une cheminée carrée.*)

W. 245. B. 249. Bl. —.

A large cottage with a square chimney; trees and a haybarn; in front is a canal, upon which to the right is a boat with a fisherman in a stooping attitude.

*Dimensions:* 2,9—7,0 (·074—·178).

[Coll: A.]

A coarsely executed piece; I am inclined to think by a later hand and belonging to a different school.

**R. 27.** CANAL AND FISHERMAN, AND A MAN WITH MILK PAILS.  
(*Le paysage au canal.*)

W. 252. B. 256. Bl. —.

De Claussin and Wilson have both taken their description from Bartsch. It is very doubtful whether this print is now in existence; the measures given are 3,3—8,1 (·084—·205).

**R. 28.** THE VILLAGE STREET. (*La rue du village.*)

W. 250. B. 254. Bl. 347.

Two houses are on the right, of several storeys, with pointed gables; above the roofs rises a tower. Cottages in the middle of the print form a street in perspective.

*Dimensions:* 3,3—6,2 (·084—·158).

Only known at Vienna, in the Imperial Collection at the Hofbibliothek.

**R. 29.** LANDSCAPE WITH A WOODEN BRIDGE. (*Le pont au bois.*)

W. 242. B. 246. Bl. —.

A two-storeyed house is in the centre, with three chimneys and two dormer windows. A thatched cottage seen on the left with a clump of low trees or bushes; a canal or wharf at the right.

*Dimensions:* 3,0—7,8 ('076—'198).

*Copy.* By Basan. The upright post rising from the water the right touches the plate-edge.

*Copy.* By Vivares. Described, *No. 83, Du Sup.*

**R. 30.** LANDSCAPE WITH A LITTLE FIGURE OF A MAN. (*Le petit homme.*)

W. 237. B. 239. Bl. —.

A little to the right is a small figure of a man; in the distance : a church steeple and two windmills. I have never seen this print.

*Dimensions:* given by Wilson, 1,0—8,0 ('025—'203);  
given by Bartsch, 2 p, 10 l—7 p, 6 l.





## APPENDICES.

### A.

IN the upper right corner of the Print called *The Coach Landscape*, in the British Museum Collection (Rejected Prints, No. 1, p. 309), is impressed a collector's mark, which far too frequently will be found disfiguring many valuable prints. The design is a palette and brushes with the letter D. This was the stamp of one Dighton, a 'bipedical serpent,' as Dibdin calls him, who, obtaining entrance to the Print Room under pretence of copying its special treasures, contrived to carry away from time to time some fifty or sixty of the rarest and finest of the Rembrandts bequeathed by Mr. Cracherode. It is hardly possible to explain the extraordinary negligence which rendered such depredations possible; but so successful were the raids of this enterprising thief, and so discriminating was his taste, that the Museum for the time was deprived of, among others, the earliest States of the *Great and Little Coppenol*, the *Arnoldus Tholinx*, the *Portrait of Jan Six*, and even *The Hundred Guilder* itself. Dibdin's description of the recovery of these lost treasures and the escape of the offender is so racy that I make no apology for inserting it. 'A very respectable, well-known, and intelligent print-vendor' [it was the late Samuel Woodburn]—'whose name begins with a letter just as near the *tail* of the alphabet as that of the print-stealer does at the head of it—chanced, *per varios casus*, to have this very *Coach Landscape* submitted to his inspection by a gentleman who had bought it of the robber. Mr. (Woodburn) started back almost aghast. "But this, sir," added he, with hurried speech and action, "can only be the copy, as the original is in the British Museum: however, let us go and make comparison." "Willingly," replied the unsuspecting gentleman. . . .<sup>1</sup> They reached the Museum, and began an instant and vigorous attack upon the Cracherode Rembrandts, but—no *Coach Landscape* was there. What shrieks were emitted, what consternation was expressed, what doubt, terror, and dismay naturally and quickly took possession of the whole Corps Bibliographique of the Museum it is not possible for me to express; but the thief was caught, secured, and—dismissed! How dismissed? Yes, notwithstanding the Statute laws of the realm

<sup>1</sup> The omission is only of some very indifferent verses from *Grimault*, A.D. 1693, 8vo. p. 56.

fill twenty compactly printed and hugely girted quarto tomes, and that there are more Law Reports than were heard *reports* of cannon at the battle of Waterloo, still, a case similar to that of the Cracherode print-robber was not found to be amenable to punishment either in the aforesaid Statutes or aforesaid Reports, and ' (Dighton) ' was sent loose among other print collections without a hair of his head being touched. All that sagacity, prudence, judgment, and experience, and a proper respect for the memory of the dead could produce, was manifested by the trustees, but no punishment could legally ensue, for who could swear to the identity of the property when the *mark* of such identity had been effaced? Other obstacles, not necessary to be here noticed, presented themselves, and the wretch was left to prowl at large without the brand of punishment upon his forehead. The affair produced a great sensation both among the unlearned and learned in Rembrandt matters. An indirect appeal was made to the purchasers of the stolen treasures, and, to the credit of most of them be it said, they were returned, with *The Coach Landscape* in the bargain.' [Bibl. XVIII. vol. iii. p. 329 *et seq.*]

Although the thief escaped all direct punishment, it is certain that the transaction did not prove a very remunerative one. His character was utterly gone, and with it most of his profits, for buyers thought it no longer safe to purchase from or employ him; and it has even been suggested that, in making unwilling restitution, although some comparatively unimportant prints were still missing, he was, unintentionally of course, mulcted in others which more than compensated for their loss.

## B.

AMONG other curious MSS. and letters which have passed through my hands during the progress of this work, not the least interesting are those which have been kindly lent to me by Mr. W. F. Tiffin, of Salisbury, and which came into his possession on the death of his father, Mr. William Tiffin, so well known and so much respected by the elder generation of amateurs. Among these are autograph notes by Thomas Wilson (author of the Descriptive Catalogue, Bibl. VII.) upon the Rembrandt Collection at Amsterdam, comparing it print by print with his own, which, from the careful observations recorded, he had no doubt taken with him to Amsterdam for the purpose. He remarks upon the occurrence of the third tower (in the *Flight into Egypt*, No. 236); tells us that the 1st *State* of the *Christ preaching to the People*, at Paris (No. 229), is 'here considered a trick,' a fact he had not suspected when he published his catalogue; and describes the Dutch inscription on the back of *The Hundred Guilder* (see p. 214) as having so close a resemblance to an inscrip-

tion in pencil at the back of his own impression of the *Angel appearing to the Shepherds* (No. 91), that he does not hesitate to express his belief that this latter Print was given by Rembrandt himself to the same person to whom he presented the Museum impression of *The Hundred Guilder*.

But the MS. which has occasioned me most perplexity is a beautifully written and bound catalogue of a Collection unknown, on the fly-leaf of which is pasted the printed label of *A. G. Thiermann, Fournissier, etc. of Berlin*, and on the second leaf the autograph of *Samuel Woodburn*. The water-mark of the paper is 1838, the Nos. used are those of Bartsch, and out of the 375 pieces enumerated by him only thirty are wanting; the catalogue is in French, but French certainly written by a foreigner, and the number and variety of the States described are simply incomprehensible. It is impossible they can all have been real, and yet they are apparently described in all good faith. Thus of *Rembrandt and his Wife*, Bartsch 19 (see No. 128), a 1st State is described with the head of a Moor behind Saskia's chair, and with two feathers in the hat of Rembrandt, 'épreuve dans le goût du lavis et de la plus grande rareté;' in the 2nd State the head of the Moor and the second feather are gone; in the 3rd the whole plume is suppressed. Of *Rembrandt in a Mezzetin Cap and Feather*, Bartsch 20 (see No. 134), five States are described, marked by the occurrence of 'a little head traced at the top,' 'two feathers in the hat,' and so on. Of *Abraham with his Son Isaac*, Bartsch 34 (see No. 220), there are two States: '1st, at the left upon the bank we see the knife of sacrifice, and the cords for the victim; 2nd, these are erased.' I have never yet seen impressions with these accessories, or with the marks of their erasure. The finest impression of *The Hundred Guilder* (there are six) is described as 'from the Cabinet of the Burgomaster Six;' but this is not a sufficient clue, since Jan Six, the friend of Rembrandt, may have been intended. There are three States of *The Prodigal Son*, a dog appearing in the 1st, etc. etc.

I strongly suspect that the greater part if not the whole of these States are 'supercheries;' the impressions so tampered with must have existed, but where are they all gone to? I have indexed several thousand impressions of Rembrandt's etchings or copies from them, and yet I cannot find a record of any one of these so carefully described. The collection may still be intact, and, if so, will possibly some day appear in the sale room; when it does, the representatives of the artist who has invented these States will probably have reason to regret the misdirected ingenuity which has deprived veritable impressions of three-fourths of their value.

## C.

THOUGH I have as yet been unable to obtain any particulars of the private life of John Augustin Wttenboogaert (No. 138, p. 121), some interesting evidence exists of his liberal and judicious patronage of art and artists, and of the large sums he expended in the purchase of rare and precious drawings and engravings. Jean de Bisschop (J. Episcopus), when publishing his 'Signorum Veterum Icones,' addressed the second dedication 'Amplissimo Viro Joanni Augustino Uitenbogardo Ordinum Hollandiæ in territorio Amstelodamensi Quæstori;' and one part at least of the Receiver's extensive Collections is still preserved intact. In the Museum of Amsterdam is his own portfolio of the works of Lucas van Leyden; and with them a sheet of paper on which is an inscription in a handwriting of his own time, literally as follows (the division of the lines is marked by |): 'Quæcunque hoc libro continentur | Lucas Leydensis Pictor et calcochraphus Hollandus | delineavit ac schulpsit | et in unum hoc volumen | in æternam incomparabilis viri memoriam | summo studio et labore | nec non minoribus expensis | per quinquaginta annos | Ioannes Wtenbogaerd | illustrium et prestantum dominorum ordinum Hollandiæ et Westvrisiæ | Rei publicæ Amstelodamensis publici Ærarii Tribunus | Collegit ac digressit | ab | Anno 1630 usque ad annum 1680 | Natus Anno 1494 obiit A° 1533 Ætatis suæ 39.' In the University Library at Cambridge existed a mysterious folio, seventeenth century in binding and appearance, in which was a somewhat miscellaneous collection of Rembrandt's etchings; no inscription or private mark, though carefully sought for, afforded any clue to the original owner. Can this volume also have come from the Receiver? and had its first resting place on the Library shelves of the country house seen in *The Goldweigher's Field*?

Three parts or fasciculi make up the whole volume of the work of Jan Bisschop as it is now found in the British Museum. The dedication of the second part is given above; the addresses prefixed to the others, in Latin and in Dutch, are of no less interest to students of Rembrandt. They are inscribed, the first to Huygens, the third to Jan Six, and run as follows: 'Nobilissimo Viro Constantino Hugeni C. F. Zeelhemii Toparchæ;' the other entitled 'Paradigmata Graphices,' etc., and dated 1671—'Amplissimo Viro Johanni Six Urbis Amstelodamensis Ex-Scabino' (in the Dutch, *Out-Schepen der Stadt Amsterdam*).

## D.

THE history of the Denon Collection of the Etchings of Rembrandt is sufficiently interesting to warrant a further notice.

It was formed in the first instance by Jan Petersz. Zoomer, who, though a much younger man, has inscribed himself on the back of an impression of the *Hundred Guilder* as one of Rembrandt's friends. It is not improbable that this was written after Rembrandt's death. An Old Dutch inscription, assuming to be in Zoomer's handwriting, accompanied the Collection, in which he declares that it is complete, and includes all the variations and retouches, that the impressions are of the highest quality, and that to bring them together has been the work of many years. The Collection next passed into the hands of the Zanetti family at Venice, with whose descendants it remained until 1791, when, enshrined in three superb folios, bound in morocco and doubly gilt, two bearing the impress *Nom de Jésus*, the third that of *Le grand Aigle*, it became part of the artistic treasure amassed by the Baron Denon. Denon died in 1826, and in the following year these volumes were offered for sale (the catalogue compiled by Duchesne), but withdrawn. In 1829 Samuel Woodburn entered into negotiations with the Baron's executors, and finally obtained the three volumes entire for 40,000 francs. They were brought to England, and first opened in the presence of Sir Thomas Lawrence and Mr. Thomas Wilson, who lost no time in securing some of their contents. The rest, and by far the larger part, were disposed of by Woodburn, enriching the cabinets of the liberal amateurs of the day. The destination of the more important prints is known; and I am not entirely without hope, that most of the others may yet be traced; my researches so far have tended to confirm the opinion, elsewhere expressed, that the variations which mark the later States of Rembrandt's etchings are in the majority of instances the work of other and of inferior hands.







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A LIST OF THE CHIEF WORKS CONSULTED,  
SOME OF WHICH ARE REFERRED TO IN THE FOREGOING PAGES.

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41. Willshire (W. Hughes, M.D.) 'An Introduction to the Study and Collection of Ancient Prints.' London, 1874. 8vo. A new and revised edition. 1877. 8vo. 2 vols.
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## BAILLIE

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## BURGY

- one, and for some years the books were arranged in a room by themselves. His collection was particularly rich in early coins and gems; it comprised also a large number of drawings, engravings, and etchings, many of them of the highest value both for rarity and excellence. Among these were the Rembrandts which form so large and important a part of the present collection. Since the day when they were deposited in the Museum many valuable additions have been made, chiefly by purchase, from the Howard, Harding, Aylesford and other important Collections.
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## C.

- Cambridge Coll.** The Rembrandt Collection in the Fitzwilliam Museum at Cambridge, though at present somewhat deficient in the earlier States of certain important prints, is a very valuable and extensive one, and, speaking generally, is in unusually fine condition. It has been formed from two large collections, the one bequeathed to the University by the late Viscount Fitzwilliam, and which was, in Dibdin's time, believed to be the most complete private collection in England; the other acquired in the early part of the 18th century for the University Library. It was from the latter collection that the duplicates, which appeared in Messrs. Sotheby's sale room in the spring of this year, 1878, were taken; the selection having been entrusted to Professor Sidney Colvin (Slade Professor), assisted by G. W. Reid, Esq., Richard Fisher, Esq., and the author of this Catalogue  
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**Cumano** [I have been unable to find any information whatever about this amateur, but believe he worked about the latter part of the eighteenth century], 25, 33, 55, 57, 64, 77, 79, 82, 83, 85, 92, 94, 112, 114, 115, 122, 129, 179, 260, 281, 289, 291, 295, 299, 304

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- Haarlem.** The Rembrandts in the Teyler Museum at Haarlem form part of a munificent gift of works of art, etc. made to his native town by the late Mr. Teyler. As will be seen from the continual reference made to it, it is a very extensive collection, and the prints are mostly in fine condition
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Baron V. de S., ministre d'Etat, etc. [The collection of drawings and engravings formed by the late Baron Verstolk de Soelen was, if not the most extensive, certainly the finest and most comprehensive collection which has ever appeared in the auction room. The drawings were dispersed in March, 1847. The engravings, etc. arranged in the Dutch, German, Italian, French and English schools, and numbering 2,704, were sold in June and July. The Rembrandts, in 815 lots, were brought forward in October, realising the hardly adequate sum of 3,832*l.*; the 'School of Rembrandt,' comprising 341 pieces, was sold entire for 433*l.*], 36, 51, 70, 174, 215, 227, 250, 294

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Vondel, li

Voz, de [it is not known to which artist of this name these copies should be attributed], 191, 277

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## W.

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## WILSON

amateur engraver and writer on art (see 'Dictionnaire des Arts de Peinture, Sculpture et Gravure,' Paris, 1792); he engraved about 100 plates], 35, 166, 171, 261

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Wilson, Richard [born in Wales, 1714, one of the founders, and the Librarian of the Royal Academy; died 1782], 306, 307

Wilson, Thomas, Coll. [Thomas Wilson, author of the Descriptive Catalogue (Bibl. vii.), formed a small, but, as might be supposed, a very choice collection of Rembrandt's etchings, numbering about 133. They were dispersed at his sale in 1830, and the finer, if not the larger, part is now in the Collection of His Grace the Duke of Buccleugh. Wilson's whole collection of prints and engravings realised about 14,000*l.*], 232, 301, 320, 323

## WOODBURN

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**Worlidge, Thomas** [born 1700; portrait-painter and engraver; his engravings of gems after the antique are of greater merit than his copies after Rembrandt. He died at Bath, 1766 or -8. Among other copies is one of *The Portrait of Jan Six*; it is a most indifferent copy, but is interesting because the features are not imitated from the original, but are those of Worlidge's patron and friend, Sir Edward Astley], 33, 83, 98, 109, 118, 137, 197, 216

## ZOOMER

## Z.

**Zande, F. van der, Coll.** [the Rembrandt etchings, Lots 2168 to 2302, formed a very fine and comprehensive collection. Among the drawings was Lot 3042, 'a study of two figures, of which one is the first thought for the sick woman in *The Hundred Guilder*'], 189, 204

**Zanetti, Antoine Marie** [descendant and representative of a noble Venetian family, one of whom had, about the year 1680-90, purchased the Rembrandt Collection of Jan Petersz Zoomer of Amsterdam], 178, 214. Appendix D

**Zoomer, Jan Petersz** [a print dealer, amateur and artist of Amsterdam; born 1641], 214, 217. Appendix D







Original

Copy

Fig. 1. Upper left corner of No. 10



Original

Copy

Fig. 2. Variation.. No. 34.

ÆT. 29.

ÆT. 29

Anno. 1631.

1631

Rembrandt

Fig. 3. Fac-simile of Rembrandt's writing on impressions of No. 59.



Original



Copy

Fig. 4. Variation No. 62

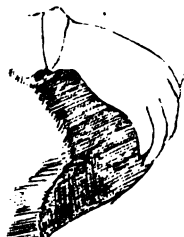


Original No. 121.

Fig. 5. Lower right for comparison



1<sup>st</sup> State



2<sup>nd</sup> State



3<sup>rd</sup> State

Fig. 5. Variations marking States of No. 90.



Rembrandt *perotius* in  
1633

Fig. 8. Signature etc.  
of No: 122.

Rembrandt *perotius* in

Fig. 9. Signature etc.  
of No: 123.

Rembrandt  
*perotius* }  
1635.

Fig. 10. Signature etc  
of No: 124.

Rembrandt  
*perotius* }  
1635

Fig. 11. Copy by  
Basan of No: 124.



Fig. 7 To show variation  
No: 104.

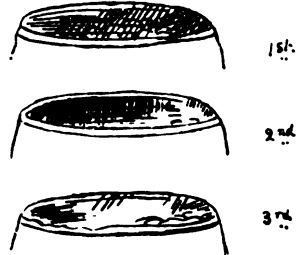
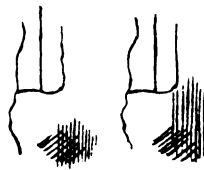


Fig. 12. Variation in shading on the cask  
No: 138.



1<sup>st</sup> and 2<sup>nd</sup> State 3<sup>rd</sup> State



Orig. Copy.

Fig. 13. Shading below the chair. No: 138. Fig. 14. The boy's hand.



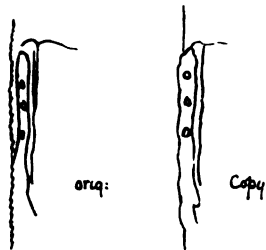


Fig. 15. Variation No. 129

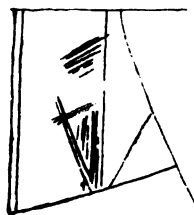


Fig. 16. Upper part of window in No. 15q. for comparison with Copy.



Fig. 17. 1<sup>st</sup> Slate. No. 174.



Fig. 18. 2<sup>nd</sup> Slate.



Fig. 19. Copy by Denon.



Fig. 20. Copy by Basan.



Fig. 21. Copy by Morley.





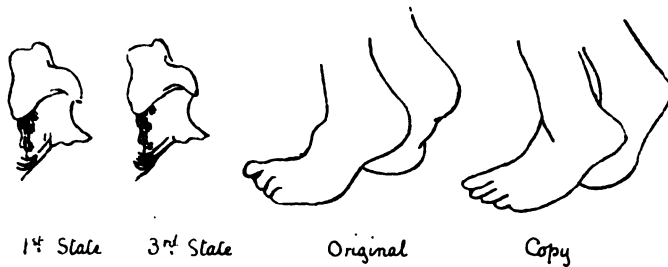
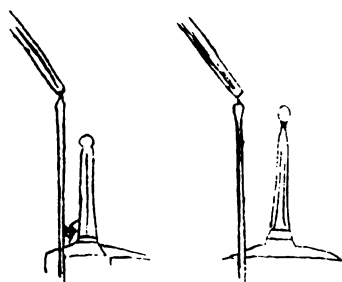


Fig. 22. Head in No. 181.

Fig. 24. Variation in No. 187.



Orig. Copy

Fig. 23. Variation in Copy  
of No 185.

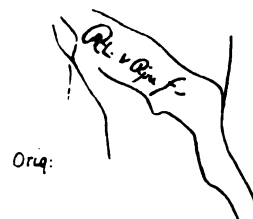


Fig. 25. Resurrection of  
Lazarus. No 188, and Copy



Fig 27.



The Christ of Dürer (reversed)

The Christ in the Money-

-changers No. 198

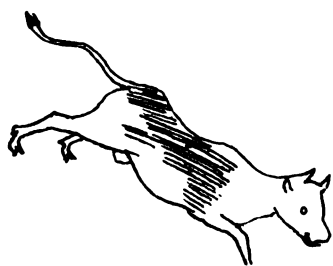


Fig 26. The diagonal lines  
in 3<sup>rd</sup> State No. 191.



Original



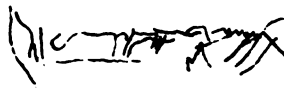
Copy.

Fig 28. Adam and Eve. No 206.





Fig. 29. Group from 'the Ecce Homo' No 200. to show the shoulder  
in the 2<sup>nd</sup> State, and the diagonal lines across the face  
in the 4<sup>th</sup> State.



1<sup>st</sup> State



2<sup>nd</sup> State.

Fig. 30. The little cascade, in 'Baptism of the Eunuch' No. 210.





1<sup>st</sup> State

Fig. 31



2<sup>nd</sup> State

Jacob and Laban No 212



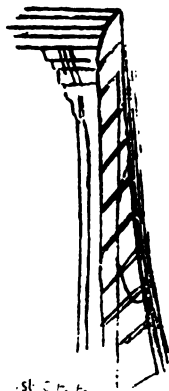
1<sup>st</sup> State

Fig. 34.



2<sup>nd</sup> State

The Flight, Elzheimer, No 236



1<sup>st</sup> State

Fig. 32  
No. 214.



2<sup>nd</sup> State

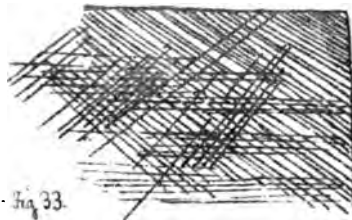


Fig. 33.

Shading of the sky in No 227.



original



copy

Fig. 35.

No. 229





!

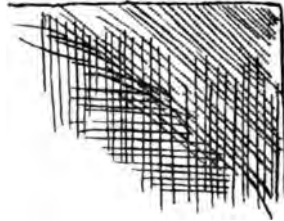
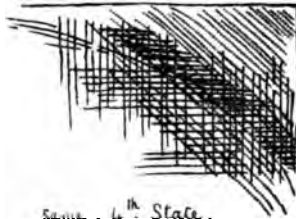
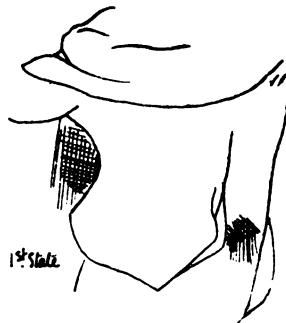


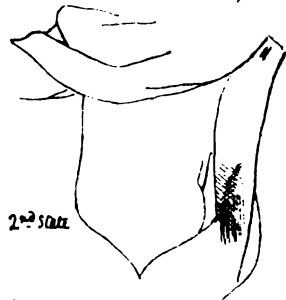
Fig. 36. Upper right corner of  
No 233. 2<sup>nd</sup> State



Same. 4<sup>th</sup> State.



1<sup>st</sup> State



2<sup>nd</sup> State

Fig. 41. The under-dress of  
St. Peter in No 234



1<sup>st</sup> State



2<sup>nd</sup> State

Fig. 37. Variation in No 235.

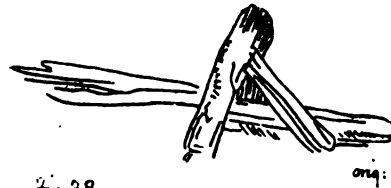
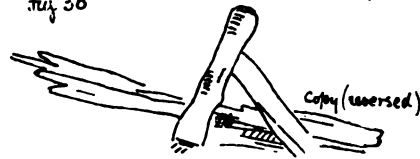
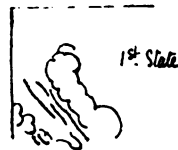


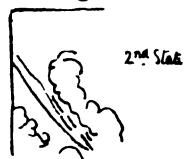
Fig. 38



Abraham's Sacrifice No. 246



1<sup>st</sup> State



2<sup>nd</sup> State

Fig. 39. The Vision  
of Ezekiel No 247.



Fig. 40. Shield of  
Goliath 3<sup>rd</sup> State





Fig. 41. Upper right corner.  
No. 282.



1<sup>st</sup> slate

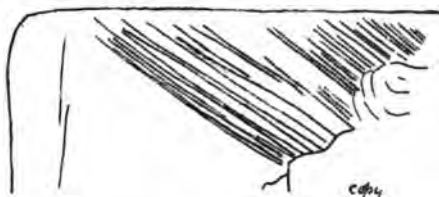


4<sup>th</sup> slate

Fig. 42. Foliage in lower left No. 268.



orig.



copy

Fig. 43. The Hog variations which mark Copy  
in No 277.



orig.



copy

Fig. 45. Variations No 284.



Fig. 46. The Gipsy No 285 original



copy

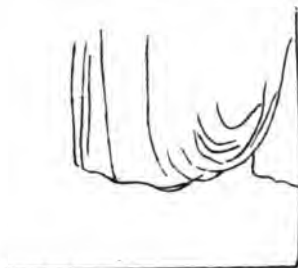
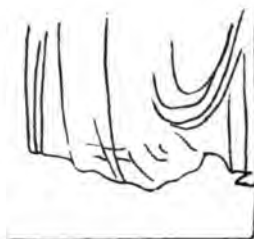


Fig. 47. Dress of Medea. No. 286



2<sup>nd</sup> slate





Fig. 48. 1<sup>st</sup> and 2<sup>nd</sup> States  
of 'The Beggars' etc. No. 287.



Fig. 51. First shading on the  
breast of 'The Woman'. No. 299.



1<sup>st</sup> State



2<sup>nd</sup> State

Fig. 50. Cap of 'Woman preparing' etc. No. 298.



1<sup>st</sup> State



2<sup>nd</sup> State



3<sup>rd</sup> State

Fig. 49. The book at the right side in 'Frustrus' No. 291.



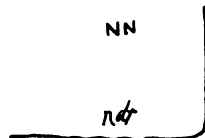


Fig. 52. Variation marking  
Copy of No. 305.



Original

Bretton

Brightwell

Fig. 53. Haybarn No 306



Fig. 54. Three Trees No. 309

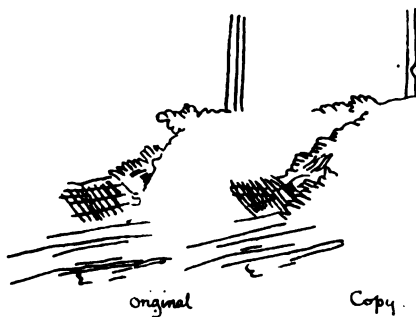


Fig. 55. Six's bridge No. 313



1<sup>st</sup> State



4<sup>th</sup> State

Fig. 56 Shading No 317.



original



copy

Fig. 58 Flock of sheep No 319



Fig. 57. 1<sup>st</sup> and 2<sup>nd</sup> States of No 318



Fig. 59. 1<sup>st</sup> and 2<sup>nd</sup> states of No. 320



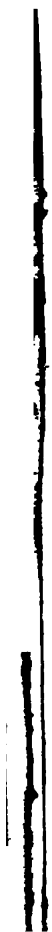




Fig. 60  
1<sup>st</sup> State of  
Canal and Swans  
No. 322



Fig. 61. 1<sup>st</sup> and 2<sup>nd</sup> State of No. 323



2<sup>nd</sup> State



Fig. 62. 1<sup>st</sup> and 2<sup>nd</sup> State of No. 324



original



copy

Fig. 64. Irregular Landscape. No. 327



orig



copy

Fig. 62. Lower right  
corner of 325



Fig. 65. 1<sup>st</sup> and 2<sup>nd</sup> States of No. 329



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